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Number 75

October 1990

Nuclear War • Empire Strategy

47209

COMPUTER GAMING WORLD

The Definitive Computer Game Magazine



Special Wargame Issue

Red Baron
by Dynamix

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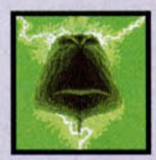
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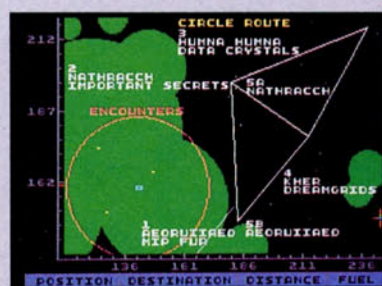




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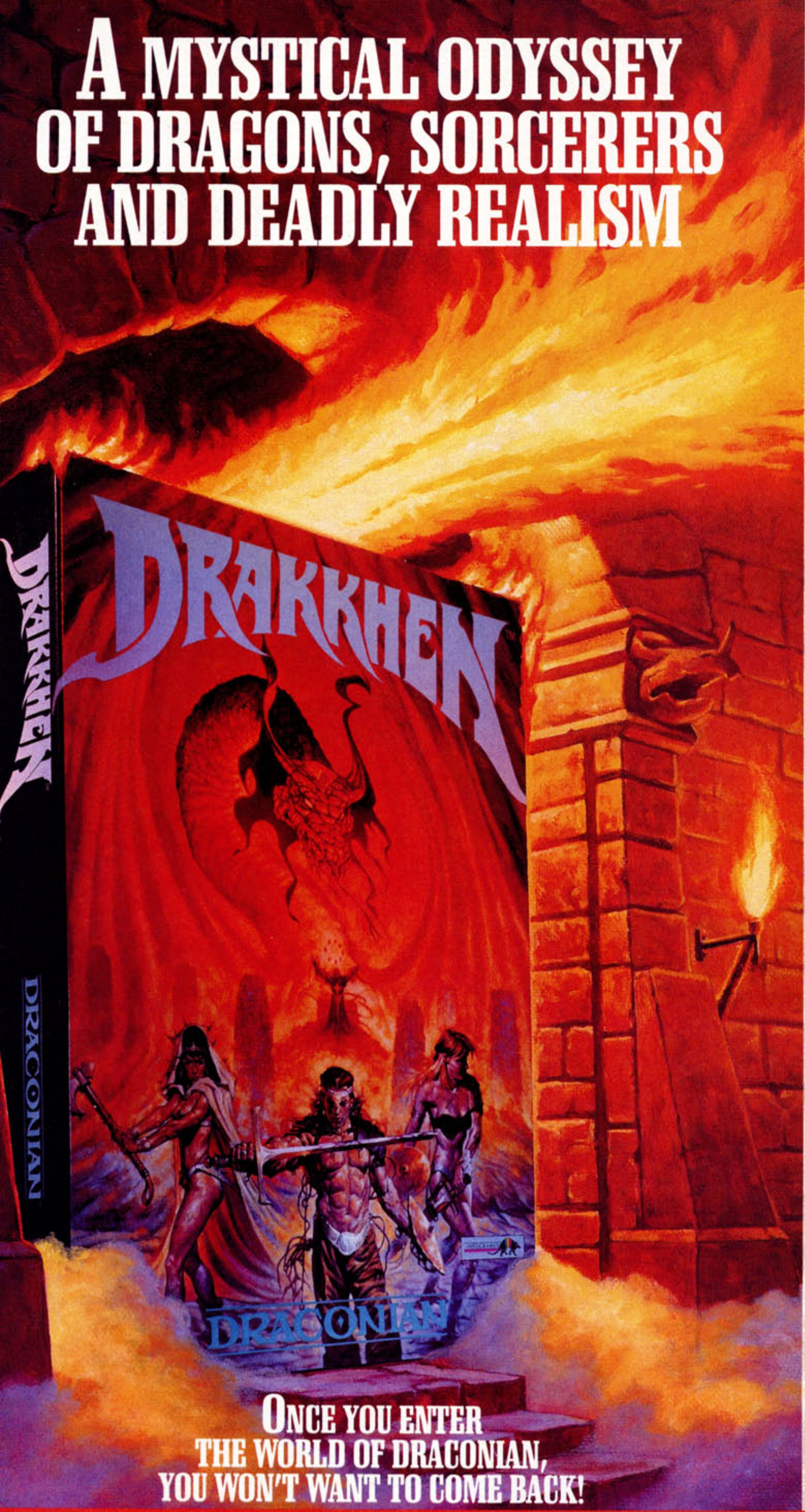
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COMPUTER GAMING WORLD

Covering the World of Computer Games for Nine Years

October 1990 **Number 75**



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About the Cover
"The Baron Scores" (working title), original art by popular aviation artist William Phillips, was commissioned for the *Red Baron* computer game.

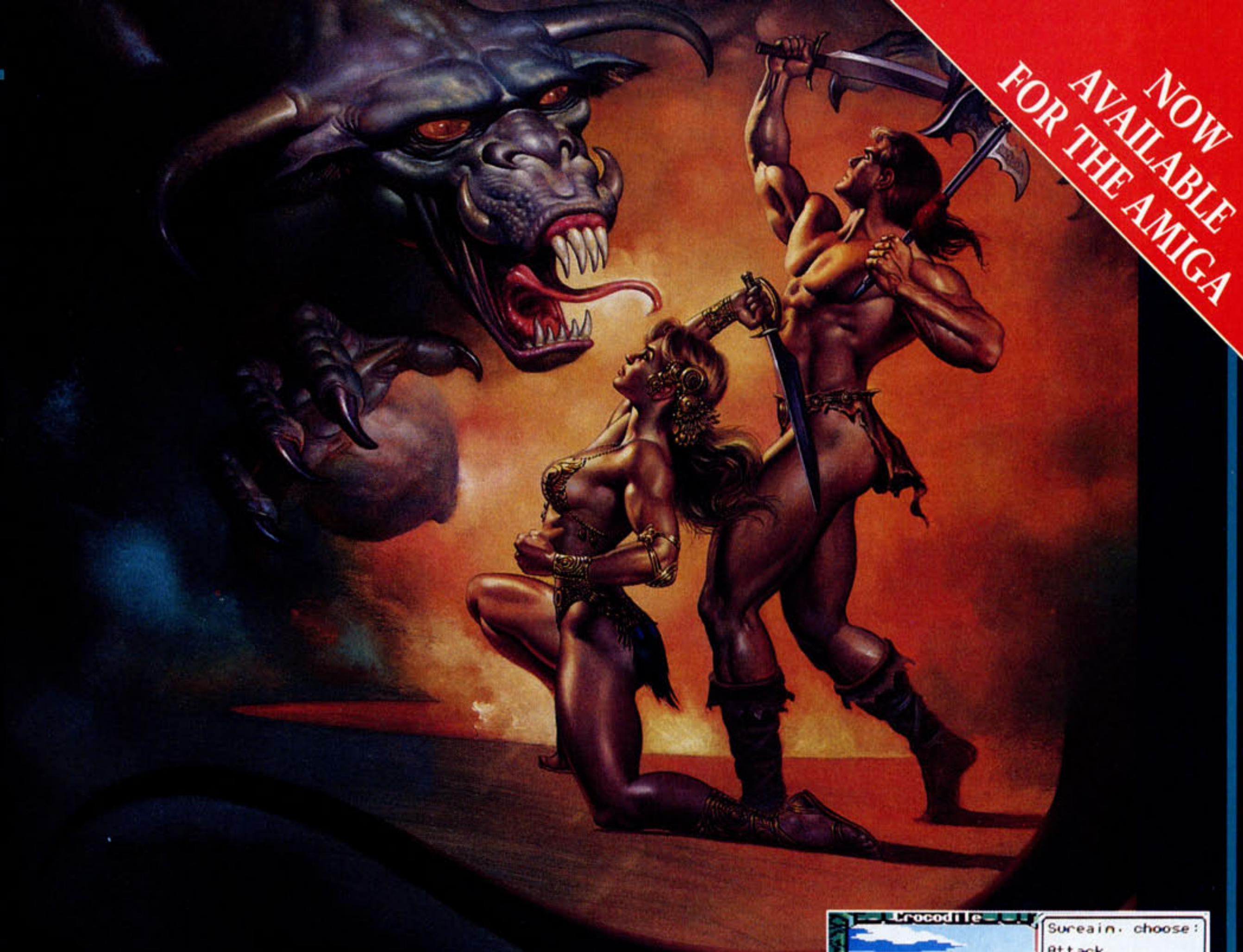
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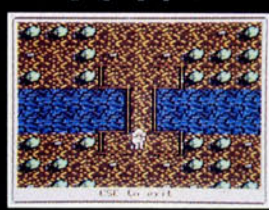
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Red Baron

Dynamix Comes Out of the Sun

by Russell Sipe

The Chinese are noted for naming years after animals; The Year of The Snake, The Year of The Horse, etc. Computer gamers can use the same technique. For computer gamers, last year was The Year of The Tank (*M-1 Tank Platoon, TANK, Abrams Battle Tank, Steel Thunder*). This year will be known as The Year Of The Dogfight. No less than four WWI air combat games are poised to swoop down upon us (*Red Baron, Wings, Blue Max*, and *Knights Of The Sky*). Each is due out before Christmas and gets preliminary nods of approval from the *CGW* staff.

Microprose's *Knights of The Sky* will allow modem play; **Three-Sixty**'s *Blue Max* (originally entitled *Ace of Aces II*) has several options including a pure strategy game, split-screen two-player control, and modem play; and **Cinemaware**'s *Wings* cinematic/action game is based on the diary of an actual WWI pilot. *CGW* received a detailed advance look at another of the games, *Red Baron* from Dynamix.

When playing *Red Baron*, one is impressed with the amount of hard work that went into the presentation (graphics and sound), interface, realism, and game design. How much hard work? According to *Red Baron* designer Damon Slye, the game has required *five man-years* to develop! Compare that to the two and a half man-years it took to develop last year's *A-10 Tank Killer* and you begin to understand how much energy has been put into this WWI simulation.

Dynamix has three goals in mind with *Red Baron*: get the flight dynamics right; make sure the dogfighting is realistic; and get the historical color right (*i.e.*, get the famous aces to perform as they did in real life). Our sneak preview was based upon a version that had most of the flight dynamics "up and running" realistically, and the dogfighting in place. However the strategic (almost roleplaying) aspect of the game was still in pieces (designwise). From what we have seen, however, we think they could well accomplish their three goals.

In game play you choose between single missions or the campaign (called Career). The single missions include: Patrol The Front; Take Down A Zeppelin; Escort a Bombing Raid; Dogfight A Famous Ace; Stop A Bombing Raid; Fly An Historical Mission; Dogfight A Squadron; Defend A Balloon; and Escort A Reconnaissance Mission.

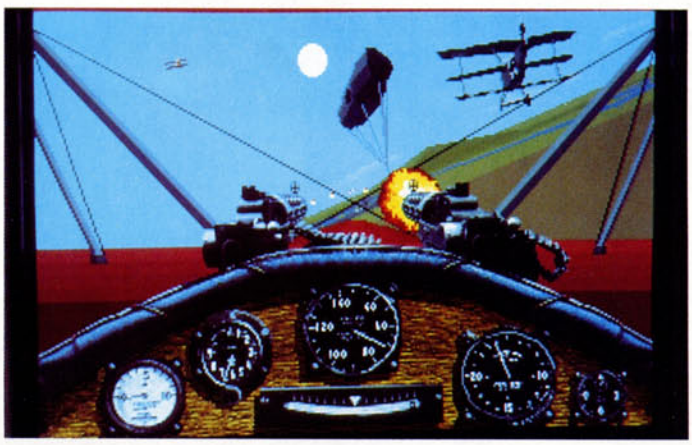
When you embark upon a Career (campaign) you begin as a 2nd Lieutenant. You are assigned a duty station somewhere in Europe and are assigned an aircraft. With success comes promotion, some say as to your assigned duty station, a better choice of planes, and assignment as the squadron commander. As squadron commander, you give general assignments and tactical commands (attack, drop below, retreat, etc.) to the planes in your group.

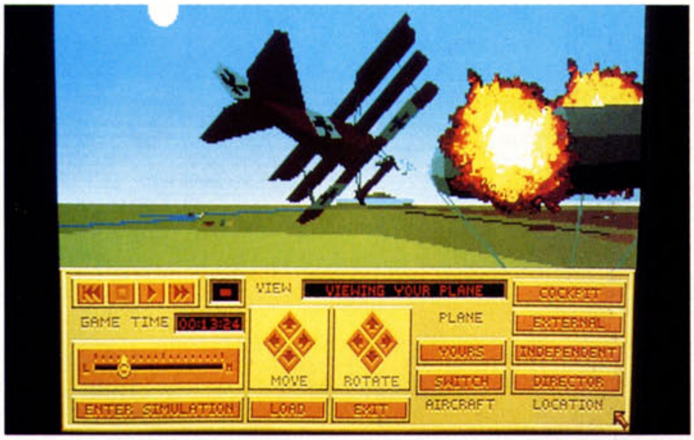
The terrain includes all of the Western Front. London, Paris, Verdun, and The Somme are all there in nice detail. The campaign game is linearly progressive. For example, as action at Verdun heats up, the chance of being assigned there increases.

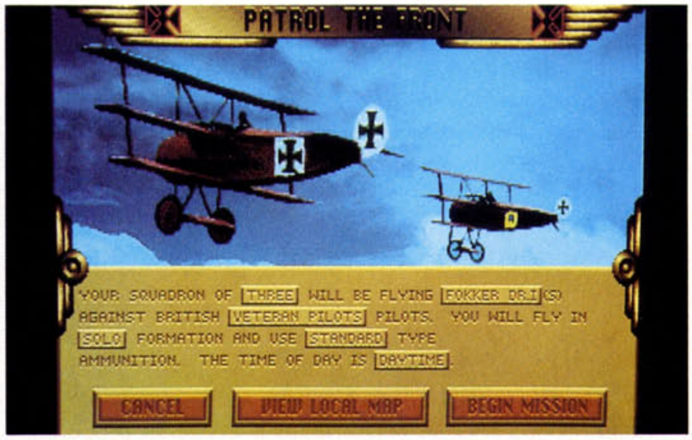
Dynamix has worked hard to recreate the important elements of the dogfight environment. The environment the aces had, you will have. For example, when you fly towards the sun you become blinded. The screen goes yellow/white and only objects close to you are visible. Also, when you fly into a cloud, your visibility is greatly (although not completely) reduced. Thus, as in real life, you will learn to use the sun and the clouds to your advantage. You will learn or you will die.

There is a big emphasis in the game on the flight dynamics. Different aircraft perform differently. For example, the Fokker Tri-Plane is the best climber in the simulation but it is slower then other planes. The realistic dynamics will allow you, we are told, to do a peculiar









maneuver in the Fokker Tri-Plane known as Rudder Only Turn (it takes about 1/2 the time of a normal turn). Then there is the Sopwith Camel that, because of engine torque, turns much sharper to the right than the left (albeit with increased chances of a stall).

The various aces in the simulation will perform as they did in real life. For example, Richtoffen (known as "The Hunter") was very conservative. He would not expose himself unnecessarily. He was a stalker. That's how he acts in the game. On the other hand, British ace Albert Ball fought with reckless abandon. He would not think twice about diving alone into a group of enemy planes. He survived because he was a great shot.

Perhaps the most exciting aspect of *Red Baron* is it's new, improved "Look Honey" feature (*i.e.*, VCR replay option). Like Lucasfilm's *Battlehawks 1942* series of games, *Red Baron* has a VCR replay feature. But it has some nifty new twists. When you review a "videotape" of your mission you can jump to a number of view angles and use a elegant joystick interface to maneuver your "camera" position. What it different is that 1) the interface itself is easier to use and more intuitive than former VCR features and 2) the change in view angles can be saved on your video. In addition to this, you can jump back into the simulation at any point during the replay and be in "live action" again. Thus you can be the *actor* who flies the plane, the *director* who uses different camera shots to record the action, and the *producer* who can make the decision to "reshoot the whole thing" (or any part of it). When Lucasfilm came out with their VCR replay feature we were impressed. Dynamix has taken a good thing and made it better.

The IBM version of *Red Baron* will be released in October ($59.95). An Amiga version is planned but no release date has been announced.

Up to now it has been all quiet on the Western Front. That's about to change in a big way. **CGW**

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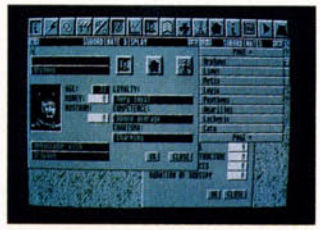
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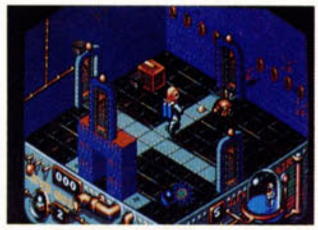

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FLOOD: In this arcade style game, our hero, Quiffy, has got a dirty job to do. This slightly overweight green "blobbie" (it's an English game) has got to eat all the trash left in the flooding underground of an ancient civilization. Of course, there are such vicious Quiffy-eating life forms as Psycho Teddies, Bulbous-Headed Vongs and Vacuous Gombos. Designed by Peter Molyneux ("Populous"), this cute action game offers plenty of arcade adventure for the buck (or the pound, in this case) if you don't mind games which are essentially rehashes of previous efforts. Atari ST, Amiga ($39.95). Circle Reader Service #3.

IMPERIUM: Romans in space? Sure, with "Imperium" the player must manage all levels of the empire, and each in great detail (although they may be computer-managed). This is one space strategy

(Continued on page 76)

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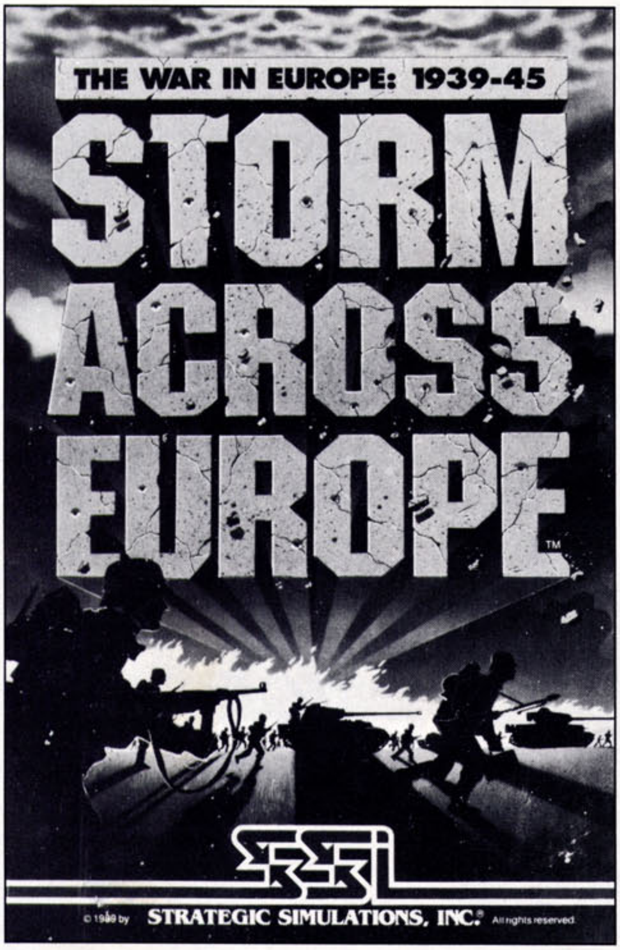


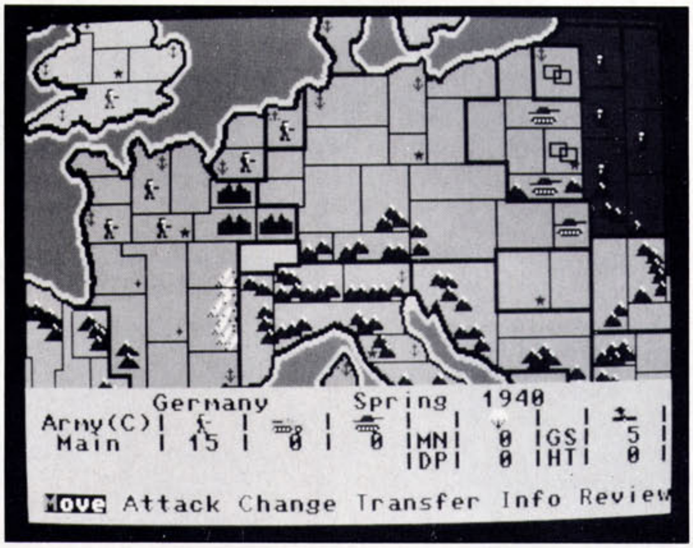
Circle Reader Service # 22

Storm Across Europe

by M. Evan Brooks

TITLE:	Storm Across Europe
SYSTEMS:	IBM/Amiga/C-64
REVIEWED ON:	IBM
# PLAYERS:	1-3
PRICE:	$59.95 (16-bit) $39.95 (C-64)
DESIGNER:	Dan Cermak
PUBLISHER:	Strategic Simulations, Inc. Sunnyvale, CA





Storm Across Europe (hereinafter *SAE*) is a strategic simulation of the World War II struggle to defeat Nazi Germany (1939-1945). The scope of the product covers the ETO (European Theater of Operations), Africa, and the Russian Front—all in a game that can be played in a single (if somewhat prolonged) sitting.

Initially published in 1989 for the C-64/128, *SAE* took over a year to reach the 16-bit market. Reviewing it at this time—after the release of the 16-bit versions— emphasizes even more the dominance of the higher-end machines and the gaming market in 1990, *i.e.*, "until it's out for Big Blue, it ain't through!"

A solitaire player can only play Germany, while a second or third player can portray the Allies and the Soviet Union. Thus, only a multi-player game will give one the option of learning the Allied strategies and perspectives unless one plays multi-sides.

Although the simulation comes with multiple scenarios, *SAE* allows one to expand even further and in effect redraft the starting positions or year for the Crusade in Europe. For example, you could give the Germans the A-bomb in 1939—or better and more paratroopers—or an expanded Navy. The options exist for all sides, and modifications are simple to implement.

Fishing Off The "Doc"

The documentation is generally adequate, but not *always* helpful. It is far better than that found in *Second Front* in that it reads smoothly and appears to cover major areas, but significant weaknesses appear once one settles down to play the product. Naval movement (particularly amphibious invasions and troop transport) could well use a tutorial similar to that provided for the land aspect. Similarly, paratroop operations could have benefitted from a more detailed coverage. Only actual play will reveal the nuances of optimal play.

Does Not Contain Explicit Graphics

The graphics are standard 8-bit graphics—adequate if unspectacular. Icons of armies, tanks, airplanes, etc. are used in lieu of military symbology. The map utilizes area movement as opposed to a hex grid. Overall, graphics are acceptable, since the main strength of *SAE* is its strategic gestalt.

European Games (Game Play)

Mouse: For the first time, **SSI** has introduced a mouse in one of its IBM wargames. The mouse implementation suffers somewhat from its use as a replacement for the 8-bit joystick and certain idiosyncrasies in centering it over some regions, thereby becoming more of a cross between Mickey and the Norwegian brown rat. Changing game phases, reinforcements and strength transfers are cumbersome, and keyboard inputs are often more efficient than the mouse (and faster), yet this reviewer was still appreciative of the mouse availability.

Game Phases: The sequence of play is German, Allied, Russian, with each side going through certain actions (Reinforcement-

(Continued on page 38)

Computer Strategy and Wargames: Pre-20th Century

An Annotated Paiktography ("Game"ography)

by M. Evan Brooks

Richard Berg, noted paper wargame designer, enunciated the "3-N Theory" of game design. He postulated that only the inclusion of Nukes, Nazis or NATO could possibly make a commercially successful wargame, and that the more of those elements present, the more successful the game. (His thesis was first stated after a somewhat lukewarm consumer response to his design on the Crusades.) [Editor's note: a paper wargame is actually coming out with the title of *Nukes, Nazis and NATO*, presumably to seize upon this marketing "reality".] With regard to pre-20th century warfare, noted computer wargame designer Ed Bever has added the "Bever Corollary", in which subject matter of pre-20th century computer wargames has to be limited to the American Civil War, Napoleon and, occasionally, a dash of Roman Empire.

Much of this seems true, and wargames other than World War II and modern do not constitute a vast percentage of the market. However, there have been numerous releases, and it is the purpose of this review to cursorily cover each and every one of them. Some periods have been completely neglected by game designers, e.g. the Thirty Years War (1618-1648), Egyptian chariot warfare, etc. This does not necessarily mean that such games would be fascinating entertainment products, but it does reveal the prejudices and interests of the marketplace.

Machine Use: Once again, the MS-DOS type machines clearly dominate the market. With a 69% coverage of all pre-twentieth century wargames ever released, MS-DOS is in a category by itself. The 8-bit machines run a distant second (Atari, 32%; Apple II, 33%; C-64, 36%), but it is even more noticeable that such coverage is limited to older releases, no longer in print. No future releases can be anticipated for the 8-bit machines, and unless one wishes to covet an ever decreasing market, the wise buyer would take heed. The Amiga and ST each garner 23%, the Mac 10%, and the II-GS 4%.

The only conclusion that can be drawn is applicable to computer gaming across the board. No matter the merits of a particular machine, the MS-DOS is where the greatest number of products are being produced.

Explanatory Notes:

Game Title (Machine Availability: At = Atari 800; C = Commodore 64; Ap = Apple II; I = IBM; M = Macintosh; S = Atari ST; Am = Amiga; GS = Apple II GS. An asterisk {*} following the machine type indicates that that format is forthcoming. Numbers (#XX) refer to the issue of *Computer Gaming World* in which that game was reviewed). [Publisher, Date, Price. O/P means Out of Print]. Finally, the ratings are on a one-to-five star system as defined below:

	Rating:
*	Avoid
**	Marginal
***	Average to Good
****	Very Good
*****	Highly Recommended
N/R	Not Rated

Ancient Art Of War (Ap/I/M; #5.2) [Broderbund; 1984; $44.95; ***]. A tactical rendition of various "battles," this product is an enjoyable game, but any relation to history (or the book of the same title by Sun Tsu) is purely coincidental. Some of the scenarios are unbalanced, but the game is easy to learn and has its own scenario editor/ generator.

Ancient Art Of War At Sea (Ap/I/M; #41, CGF #2) [Broderbund; 1987; $44.95; ***]. Using a system similar to *Ancient Art of War*, it, too, plays well as a game, but not as a serious study. In fact, optimal tactics herein encourage use of single ships to defeat enemy fleets as opposed to fleet actions.

Ancient Battles (I; #59) [CCS; 1989; $39.95; ****]. One of the more serious simulators, this covers the Battles of Hydaspes (326 BC), Zama (202 BC), Cynocephalae (197 BC), Pharsalus (44 BC), and Chalons (451 AD). The graphics are not awe-inspiring, but are adequate, and a scenario generator allows for user expansion and creativity.

Annals Of Rome (C/I/S/Am; #58) [Data-Soft; 1988; O/P; ***+]. A grand strategic view of the Roman Republic/Empire, this simulation offers many innovative concepts. However, it is graphically dull and suffers from a lack of completeness. Even with its flaws, for a game which feels only partially done, it succeeds on many levels. (Note that the 16-bit versions are much more playable than the 8-bit ones).

Antietam, Battle of (At/Ap/C/I; #27) [SSI; 1985; O/P; ***]. A detailed simulation of this Civil War battle, it is detailed and relatively accurate (although the map is reversed, with north being portrayed at the bottom of the map). McClellan's "slows" are depicted in a frustrating lack of command control which reveals just how golden was his opportunity to destroy the Army of Northern Virginia in a set-piece battle.

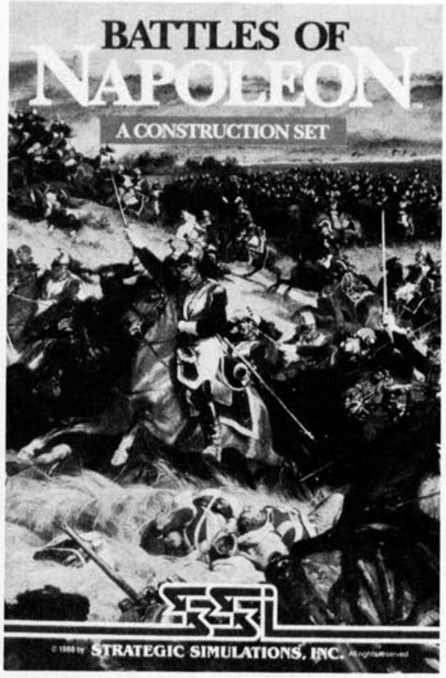
Armada (I/S) [PSS; 1990; ***]. A British product, this covers the defeat of the Spanish Armada (1588) by a motley crew of English adventurers, opportunists and patriots. Using a "commander viewpoint" and typed-in commands, it is somewhat difficult to learn the basic system. (cf. also *Waterloo, Borodino*).

Austerlitz (I; #70) [Cornerstone; 1990; $49.99; ***]. The Napoleonic Battle of Three Emperors, it is a logical successor to Krentek's earlier products (*Napoleon At Waterloo* and *Borodino* 1812). Incremental improvements do not disguise the fact that the graphic system is obsolete.

Bandit Kings Of Ancient China (I; #65) [Koei; 1989; $59.95; ***]. A "simulation" of 12th century China, the game utilizes some magic as well as Chinese medieval strategic play. One of the more esoteric computer games ever designed insofar as subject matter is concerned.

Battle Cry Of Freedom (working title) (I) [SSI; N/R]. The name is still in doubt (as this is a working title), but this is Ed Bever's follow-on to *Revolution '76*. A strategic military and diplomatic simulation of the American Civil War (1861-1865), it should prove extremely interesting.

Battles Of Napoleon (Ap/C/I; #57,60) [SSI; 1988; $49.95; *****]. A detailed tactical study of the Napoleonic Wars, this product may lack the graphic flash of some of the more popular designs, but its play value and historical accuracy mandate its acquisition for anyone interested in the period. Included scenarios are portions of the Battles of Borodino, Auerstadt, Quatre Bras, and Water-



loo plus a scenario editor. *CGW*'s Wargame of the Year for 1989.

Blue Powder/Grey Smoke (Ap/C/I; #35) [Garde; 1987; $49.95; **+]. A Civil War tactical game covering portions of the Battles of Sharpsburg, Gettysburg, and Chickamauga. It utilizes an interesting graphical approach, but one which becomes tedious and distracting. An ambitious design, but one which did not meet with critical or consumer success.

Borodino: 1812 (At/C/I; #41) [KrenTek; 1987; $59.95; ***]. This Napoleonic battle is covered in an operational approach. The game is eminently playable, although the graphics are no longer state-of-the-art.

Borodino (I/S) [PSS; 1990; ***]. A British simulation of the Napoleonic battle utilizing the "commander's eye view" approach (cf. *Waterloo, Armada*).

Broadsides (At/Ap/C; 4.3) [SSI; 1983; O/P; *****]. Probably the most successful ship-to-ship simulation of Napoleonic warfare, it has vast entertainment value. While some maneuvers are over-simplified (e.g. tacking), it remains the standard.

By Fire & Sword (I) [Avalon Hill; 1985; O/P; *]. A semi-historical abstraction of medieval warfare, this game is below Avalon Hill's usual standards in computer gaming.

Centurion: Defender Of Rome (I) [EA; 1990; $49.95; ***+]. A graphic *tour de force*, but a historic *tour de farce*. Chariot racing, gladiatorial combats, and detailed military battles would seem to be the answer to an Emperor's dream. However, its relation to historical verisimilitude might be more accidental than coincidental.

Chancellor Of The Exchequer (Mach-Ina; 1983; At; O/P; 4.3) [**+]. An economic simulation of the British Empire, this is a text-intensive product. Somewhat dated, but it remains an interesting simulation.

Chickamauga (At; 5.2) [GDW; 1985; O/P; *+]. A board game company's foray into the computer simulation market, the game is marred by poor graphics and slow play.

Chickamauga, Rebel Charge At (At/Ap/C/I/Am; #40) [SSI; 1987; $14.95; ***]. Another of SSI's Civil War battles, this covers the subject quite well, although the battle itself often degenerates into a confused slugfest through the ubiquitous heavily-wooded terrain.

Civil War (I) [Avalon Hill; 1988; $35.00; *-]. Based on the Victory Games boardgame of the same title, this product covers the American Civil War (1861-1865). It shows how one can take a highly playable boardgame and turn it into an unplayable computer "product." *Civil War* is marred by incomplete rules, incomplete graphics and incomplete programming. Interestingly enough, Avalon Hill has noted that a corrected disk will be available, although at last check (June 1990), it was still "a month or two in the future." Hmmm. . .

Clear For Action (At) [Avalon Hill; 1984; $5.00; *+]. Napoleonic naval warfare, this "Age of Sail" simulation is probably worth the current asking price. Marred by poor graphics, poor interface and marginal entertainment value.

Clipper (At)[PBI; 1982; O/P; *+]. An "educational" simulation (with all the baggage that entails), this simulation represents a voyage of an 1850 Clipper Ship attempting to deliver its cargo and maximize its profits. Its high point (?) lies in teaching one basic compass directions (0-360 degrees).

Colonial Conquest (At/Ap/C/S; 5.5) [SSI; 1985; O/P; ***+]. A strategic simulation of 19th Century Europe attempting to dominate the globe, this is a very playable, albeit ahistorical, game. Supply and logistics are non-existent, and some strange results can occur (e.g. Japan invading Africa with 1,000,000 troops), but as a light diversion, *Colonial Conquest* can be fun to the point of addicting.

Computer Napoleonics: Battle of Waterloo (Ap) [SSI; 1980; O/P; **]. The first computer simulation of Napoleon's most famous battle, this game is clearly showing its age.

Decision At Gettysburg (I; #72) [Tiglon; 1990; $49.95; **+). An operational simulation of the Gettysburg Campaign, its inspiring graphics (VGA) are not sufficient to overcome the lack of a friendly user interface.

Decisive Battles Of The Civil War: Volume I (Ap/C/I; #49) [SSG; 1988; $40.00; ***+). The Battlefront system adapted for the American Civil War. SSG products inspire either vast admiration or marginal distaste, with their emphasis on "fog of war" and lack of command control. *DBACW: Volume I* covers the battles of: Bull Run I-II, Shiloh, Antietam, Fredericksburg, and Chancellorsville.

Decisive Battles Of The Civil War: Volume II (Ap/I; #54,65) [SSG; 1989; $40.00; ***+]. See above. Covers the battles of: Gaines Mill, Stones River, Gettysburg, Chicamauga and Chatanooga.

Decisive Battles Of The Civil War: Volume III (Ap/C/I; #57)[SSG; 1989; $40.00; **+]. See above. Covers the battles of: the Wilderness, Spottsylvania, Cold Harbor, Atlanta, Franklin, and Nashville. Since these are mostly set-piece battles, they are less interesting than those in the earlier volumes.

Defender Of The Crown (C/I/S/Am/GS; #34, 39) [Cinemaware; 1987; $49.95; **+]. Graphically superb, this medieval simulation of the Norman-Saxon reunification of England is a series of arcade sequences loosely strung together. With sword duels, tournaments and sieges, the major elements are present; it is just that the simulation resembles a series of arcade trials held together by story boards.

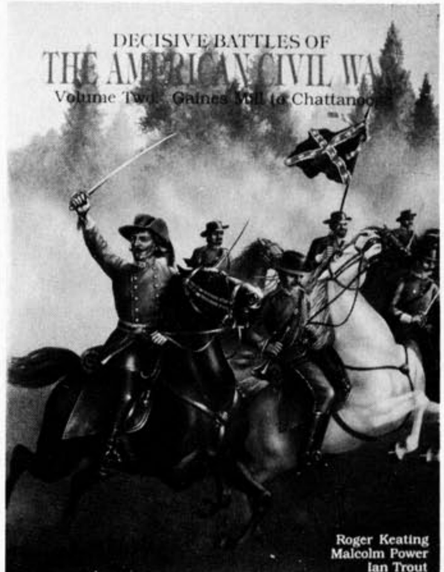
Diplomacy (C*/I/Am*; 4.5) [Avalon Hill; 1984; $34.95; ****]. While this rendition of the famous board game ostensibly covers Europe circa 1914, scenarios with less than seven opponents simulate the world of 1805 or 1870. The play remains the same, and the computer opponents are not overly intelligent. However, the basic game system is present and this is sufficient to gender a recommendation.

Excalibur (At; 4.4) [APX; 1984; O/P; ****]. Chris Crawford's rendition of the Arthurian legend, *Excalibur* is a strategic rendition of the unification of Great Britain. Good graphics and an interesting story line cause this product to still generate a recommendation, even on an obsolete machine.

Genghis Khan (I; #55) [Koei; 1989; $59.95; ****]. A detailed strategic and diplomatic simulation Genghis Khan's drive for conquest, this simulation is thought-provoking and challenging. cf. also *Nobunaga's Ambition* and *Romance of the Three Kingdoms*.

Gettysburg: The Turning Point (At/Ap/C/I/Am; #33,51) [SSI; 1986; $59.95; ****]. Possibly SSI's best seller in the Civil War simulation market, *Gettysburg* is a detailed grand tactical recreation of the Civil War's most famous battle. While its graphics may appear dated, the game play is still high enough to garner a recommendation. *CGW*'s Strategy Game of the Year for 1987.

Gold Of The Americas (I/S/Am; #68) [SSG; 1989; $40.00; ****]. A semi-light hearted look at the Age of Discovery in the New World, this game may lack a serious gamer's historical



basis, but it more than makes up for it in ease of play and entertainment.

Halls of Montezuma (Ap/C/I/M/Am*; #45) [SSG; 1988; $40.00; ***+]. The history of the U.S. Marine Corps, most of the scenarios herein cover the 20th century. However, the initial scenario (Mexico City) does cover the anticlimax of the Mexican War in a tactical rendition. Using the *Battlefront* system, the game is accurate, but does not have the spirit of 19th century warfare.

Heart of Africa (C; #25) [EA; 1985; O/P; **+]. A less successful sequel to *Seven Cities of Gold*, this product is an arcade-like African explorer game. It owes its ancestry more to Hollywood (*King's Solomon's Mines*) than to history.

High Seas (Ap/I; #43) [Garde; 1987; $49.95; **]. An "Age of Sail" simulation, this product emphasizes joystick maneuverability. Graphics are somewhat convoluted, as is overall game play.

Hundred Years War (I) [GEnie; 1990(?); On-Line Charge, 10 cents/minute; N/R]. A forthcoming multi-player simulation on GEnie (the electronic Bulletin Board), designed by board wargaming icons Jim Dunnigan and Al Nofi. Covering the English-French Wars (1337-1453), a full review is planned once the product is "released."

Incunabula (I; 5.5) [Avalon Hill; 1985; O/P; ***]. A Civilization-type simulation, one must attempt to found a lasting culture. Political/military from the macro-scale, with marginal graphics.

Joan of Arc (I/S/Am; #68) [Broderbund; 1989; $44.95; **+]. The first game released covering the Hundred Years War (or an aspect thereof), *Joan of Arc* is more of an arcade game than a serious simulation. Adequate graphics and coverage of a hitherto neglected period of warfare do not fully make up for a series of arcade sequences couched in a historic milieu.

Legionnaire (At; 2.6) [Avalon Hill; 1982; O/P; **+]. A Chris Crawford sequel to *Eastern Front*, it was not a commercial success. Easy play and adequate graphics could not otherwise overcome a marginally historical simulation of Roman tactics.



L'Empereur (I) [Koei, 1991(?); $59.95(?); N/R]. Currently available in Japan, this simulation covers the Napoleonic Campaigns. The Japanese edition also has a CD-version.

Lords of Conquest (At/Ap/C/I/S; #32) [EA; 1986; $14.95; ****+]. A classic wargame, this abstract simulation is easy to learn and play. Highly recommended, although later conversions to 16-bit systems are not up to the machines' standards.

Lords of the Rising Sun (Am; #61) [Cinemaware; 1989; $49.95; ***]. A graphic masterpiece, it is only marginally a game of the unification of Japan.

Napoleon at Waterloo (At/C; 4.3, 5.2) [Krentek; 1985; O/P; ***]. An early version of Napoleon's Waterloo, the game is commendable for ease of play, but marred by ahistorical tactics necessary for victory.

Napoleon's Campaigns, 1813, 1815 (Ap) [SSI; 1981; O/P; **+]. One of the first Napoleonic simulations ever released, its obsolescence is clearly visible in the lack of computer graphics (it utilizes a board and counters), as well as its heavy dependence on the foggiest "fog of war" this side of the English Channel.

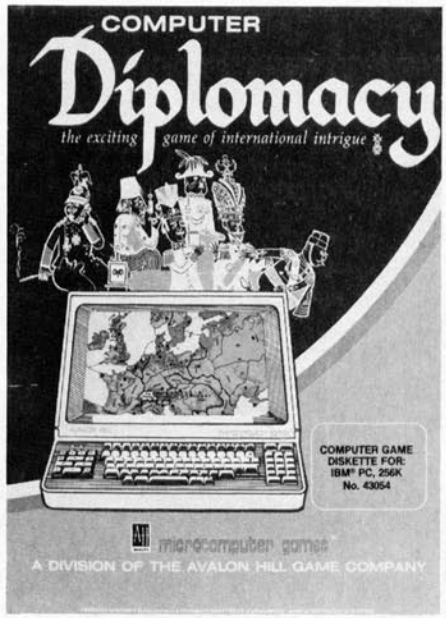
Nobunaga's Ambition (I; #51) [Koei; 1988; $59.95; ****]. A fascinating simulation of the attempt to unify Japan under the rule of an effective leader, this product emphasizes diplomatic and economic as well as military perspectives.

North & South (I/S/Am) [DataEast; 1990; $39.95; *+ (*** for arcade gamers)]. The comic-book version of the American Civil War, this product leans heavily toward arcade-type play and graphic sequences. A French import, it is just about what one would expect from a country which has made Jerry Lewis a national icon.

Pirates (C/I/M/S/Am/GS; CGF #1) [MicroProse; 1987; $44.95 ($59.95, M); *****]. A genre break-through, this is a fascinating simulation of the Age of Piracy. This reviewer's initial impression was somewhat muted, in that he did not know if the product had "legs," but it stands up far better than most computer simulations. "If I had one review to change. . ." Be aware that the various versions differ in quality. *CGW*'s Action Game of the Year for 1988.

Pirates of the Barbary Coast (At/C/I/S) [TDC Distributors, Inc; 1986; O/P; *]. An arcade-like game with mediocre graphics and marginal gameplay. Rescue the merchant's daughter, kill the pirate; "In like Flynn" but without his panache and elan.

Railroad Tycoon (I; #71) [MicroProse; 1990; $59.95; *****]. A moveable feast, *Railroad Tycoon* simulates the growth of the railroad from 1828 onwards in various areas (Eastern U.S., Western U.S., England and Europe). Richly detailed and graphically inspiring, this is a gamer's game—both in terms of economics and the mechanics of railroads. *CGW*'s Game of the Year for 1990.



Rails West (At/Ap/C; 4.5) [SSI; 1984; O/P; ****+]. A simulation of corporate empire-building and greed before the terms were co-opted by the savings and loan institutions. Marginal graphics and some internal bugs detract from this otherwise fascinating picture of railroad building and finance in the latter half of the 19th Century. Lacking the graphic splendor and detailed train mechanics of *Railroad Tycoon*, its economic modeling is even more detailed and accurate.

Ram (I) [Avalon Hill; 1985; O/P; *]. A tactical simulation of trireme warfare. An often-ignored subject in wargaming, the treatment herein renders it *hors de combat*.

Revolution '76 (I/GS; #65) [Britannica; 1989; $49.95; ****+]. A thought-provoking look at the American Revolution, involving both political and military aspects. Different regions have different perspectives and the user must forge the "Clamorous Colonials" into a unified and effective nation.

Road to Gettysburg (Ap) [SSI; 1982; O/P; **]. Like *Napoleon's Campaigns: 1813 & 1815*, this Civil War simulation relies on an off-screen map and counters for its display, text messages to handle movement and "fog of war" for its challenge.

Romance of the Three Kingdoms (I/Am; #49,51) [Koei; 1988; $69.95; ***+]. A simulation of the unification of China. Using the same system as *Nobunaga's Ambition* and *Genghis Khan*, it emphasizes aspects of role-playing to a larger degree than the former product. *CGW*'s Strategy Game of the Year for 1989.

Rome and the Barbarians (At) [KrenTek; 1984; O/P; ***+]. A strategic approach to the Roman Empire, it remains a challenging simulation. Graphics are marginally adequate, but play value is high.

Saratoga (At) [APX; O/P, *]. An unabashed clone of Chris Crawford's *Eastern Front*, this

(Continued on page 70)

The Rumor Bag

by Mr. Smith



Sitting in my D.C. cab, I found myself simultaneously trying to figure out what congressmen may have gerrymandered the taxi zones to their advantage (so they could travel from their houses to the capitol without crossing a zone boundary) and figure out how to stay alive while this crazy cab driver drove like a "real life" version of *The Duel: Test Drive II*. The frightening expedition did remind me, however, that **Accolade**'s Tom Loughry (*Steel Thunder* and *Gunboat*) is working on a sequel to *Test Drive* which will use his graphics techniques and feature three different vehicles in much more realistic terrain and circumstances. I'm not sure what those "circumstances" are, but I've heard that weather and cross traffic will probably be two of them.

The cabbie dropped me off at an entrance to the capitol building and I managed to get through the metal detector without any problems, in spite of the bag over my head. I did have to show the guards that my computer was functional, so I booted up *Loom* and gave them a little show. They were impressed by the graphics, so I told them they hadn't seen anything, yet. "*Loom* is currently being converted to two different CD-ROM formats." They were suitably impressed and wondered if there was going to be a sequel. So do we. With Brian Moriarty moving from **Lucasfilm Games** to **Lucasfilm Learning** and changing his focus from games to educational concepts, we don't know if a sequel is on or not.

"If you think those graphics are great," I told the guards, "wait until you see the computer version of *Sky Realms of Jorune*. I thought I was looking at VGA graphics and they were actually EGA. The artist on the project is Miles Teves, an artist who worked on the special effects team for *Total Recall*, among others."

I was on Capitol Hill to cover the hearings on "Computer Software Rental Amendments" in the House Judiciary Subcommittee on Courts, Intellectual Property, and the Administration of Justice. Bruce Davis, CEO of **Mediagenic** was going to be testifying on behalf of the cartridge game industry with regard to compensation for video game rentals. As I reached a committee room with more green felt than anywhere this side of Las Vegas, I briefly imagined myself interrogating Davis before the C-SPAN cameras. "So, Mr. Davis," I would warm him up in my best Jimmy Stewart voice, "as the . . . the dis . . . dist . . . uh, company that distributes **Interplay**'s products, can you describe for the com . . . comm . . . uh, this group the reason



for the delay in . . . er, what's the name of that game? Some Time? Lag Time? No Time Soon? *Mean Time*?"

He'd probably say something about the more than 2,000 man-hours being spent on making the maps and encounters for the time-travel role-playing game. He'd definitely say that the game is, at least, six months off. I doubted that he would have anything to say about **Electronic Arts**' alleged decision to introduce a new *Bard's Tale* trilogy *without* Interplay's assistance. *Bard's Tale IV* is rumored to be nearing completion and should be out no later than first quarter of 1991, possibly by Christmas of this year.

I wouldn't let up in my imaginary interrogation of Davis, though. "And how do ya' . . . would ya' . . . I mean, how could ya' explain the tendencies toward monopoly in this industry? It seems like there is only one company in the industry that produces most of the adventure games on the market and they don't seem to be showing any signs of slowing down."

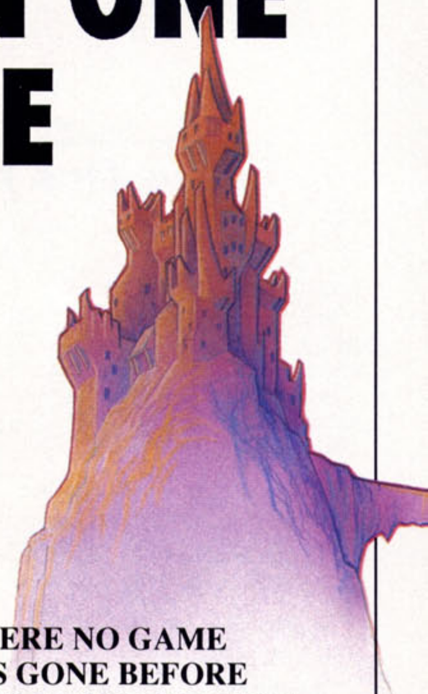
I could almost imagine him pointing to **Accolade**'s new line of graphic adventures, **Infocom**'s own *Circuit's Edge* and **Lucasfilm**'s graphic adventure series as counter-examples. If he knew what I knew, he might even cite **MicroProse**'s latest affiliated label, **Legend** (formerly known as **GameWorks**). Legend is expecting to release Steve (*Planetfall* and *Leather Goddesses of Phobos* for **Infocom**) Meretzky's new game, *Spellcasting 101*, a challenging new graphic adventure, before Christmas. If he really knew his software companies, he might even mention **Strategic Simulations, Inc.**'s *Eye of the Beholder*, being developed by **Westwood Associates**. *Eye of the Beholder* is expected to be a point-of-view fantasy role-playing game. In addition to the three-dimensional graphic engine, VGA graphics and "point and click" interface, it is the first product in their *Advanced Dungeons and Dragons*™ line to use rules from *AD&D*™'s second edition.

(Continued on page 73)

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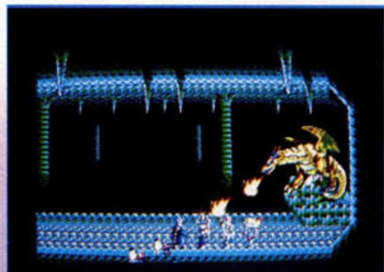
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Circle Reader Service #66

Luftwaffe Uber Alles

Ten Tips for Routing the RAF in Their Finest Hour

by Roger White



"Vell, ze boys are ready for Adlertag. Today, ve begin filling der channel mit surplus Spitfires. Tomorrow, ze glorious svastika vill be flying uber Downing Street!

"Hans, Karl, Hellmuth, vat are ze reports?"

"Veather ist goot, Herr Gruppenfuhrer."

"Ze crews are ready and vaiting."

"Dawn ist in 40 minutes, Herr Gruppenfuhrer."

"Zen no more delays! Finally Goering ist letting us finish zem off once and for all. Goot hunting, mein Herren!"

The Fighters

Tip Eins: Start as a fighter pilot. This is because the Non-Player Character (NPC) Luftwaffe bombers can bomb well if undisturbed. Unfortunately, NPC Luftwaffe fighters are not effective in keeping the NPC RAF off the player's tail if he chooses to become a bomber pilot. Therefore, it pays to apply oneself toward becoming a "super pilot" and learning to single-handedly clear the skies of RAF fighters.

Tip Zwei: Fly the choice of Werner Molders—the Bf110s. With the player at the helm, the 110 is a formidable Luftwaffe hammer for beating the RAF. The plane is fast, has a comfortable fuel supply, will take considerably more damage than a Bf109 (the traditional Spitfire opponent), and, most importantly, carries a lot more ammunition (120 more rounds of big-punch 20mm canon shells and a rear-facing gunner with another 900 rounds of standard ammo).

The Bf110 is admirably suited for that simplest of air-combat tactics; flying head-on against the opponent with guns ablazing (aka the "John Wayne" or "Chicken" maneuver). In the 110, if the pilot doesn't kill his opponent during the head-on pass, the tail gunner gets a chance to finish him off, right after the pass-by. Further, the pilot still has the option of performing a half-loop to continue the fight—this time with the German pilot diving upon the Brit from above, while flying inverted. Should the German pass his target once more, after flying at him inverted, there is still the option of performing a half-Immelmann (outside loop) and chasing the Brit further—this time, while flying right-side-up.

Tip Drei: The 20mm cannon is devastating. This author has seen Spitfires go down after taking as few as three bursts, but it's a short-range weapon with limited ammunition and it has a separate trigger. To get the most from one's 20s, it is profitable to use the standard machine guns as "hard tracers" for the 20s. Shoot the machine guns and watch for pieces of the target to come flying off. When pieces start coming off, it means the pilot is both on target and in range. Thereafter, pilots who open up with the 20s will find that the end will soon come for their enemies.

Note: Luftwaffe planes can be played quite pleasurably as a two player game with one player handling the joystick and the machine gun while the second controls the keyboard functions (point-of-view, map, and engine speed) and fires the 20mm cannon with the "period" key.

Tip Vier: Clearing the skies with a single Bf109 takes considerably more finesse than doing so with a Bf110. The plane is nimble, but delicate. It has no rear gunner, only 60 rounds of 20mm cannon ammo and a minimal fuel supply.

Playing "Chicken" is risky in a 109, so the player will want to spend most of his time chasing tail (ahem). If an encounter starts as a head-on, the player can usually convince the NPC to turn away by firing a warning burst just before penetrating the enemy's actual range. Usually, the Brit will turn, the German can follow, and the chase is on. The 109 doesn't have much ammo, so the German needs to get close and make every shot count.

An advanced technique is mastering the wingman position. Bringing a leader is like bringing a second load of ammo, but he'll die quickly if the player doesn't keep the RAF off the leader's tail. If the German pilot can keep his leader alive, however, his commander will both shoot down planes and distract the RAF from shooting at the player himself. The fine art here is to shoot straight, know how to find the leader after chasing off an attacker and be able to decide when to break

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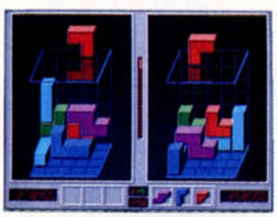
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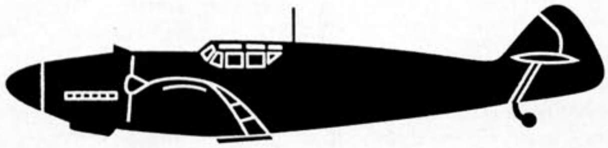
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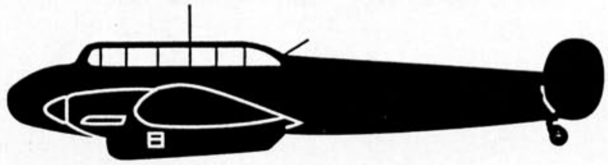
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Circle Reader Service # 24

Pride of the *Luftwaffe*



Messerschmitt Bf.109



Messerschmitt Bf.110

off a pursuit and return to the leader's side.

Tip Funf: German pilots must give themselves time to clear the skies. One puts pants on one leg at a time and one clears the skies one fighter at a time. Do this by starting the bombers at inland fields while having the fighters start near the British coast. This will afford the player about ten minutes to clear the skies *before* the bombers get into the area.

Tip Sechs: When the last fighter goes down, the program advises the player to hustle back to his own airfield and quit. However, if one wants the bombing part of the mission to count, he must be certain to wait until *after* the bombers have made their run before quitting.

If the player doesn't want to watch the bombing in person, it can still be seen by using the wing cameras. Being "high tech," the wing cameras record the entire battlefield so that the player can watch actions taking place miles away. Simply head for home and use the in-flight map in order to judge the right time to turn on the cameras (i.e. when the bombers are over the target). Then, use the target option on the camera to watch what happens at the target site!

The Bombers

The bombers have two objectives. The quick and easy one is to drop bombs on the selected target. The long and hard one is to reach France while being dogged by swarms of Hurricanes or Spitfires.

Hint: It's the buildings that are the targets. The antennas, the runways and the roads displayed on the targets *are for show only*. Once a building takes enough hits, it's destroyed and turns gray.

Stuka Tricks: Stukas demonstrate well the value of dive bombing in a pre-smart bomb world. Stukas are, in fact, a primitive smart bomb—just dive straight down on the target and release the bombs when close! One usually finds Stukas are easier to score hits with than level bombers.

Tip Sieben: Bomb low. Real Stukas like to start from about 7,000 feet and the NPC Stukas will do best if they are assigned to fly in at that altitude. If the player is flying the Stuka, however, he'll want to start a lot lower. When starting at 7,000 feet, one is forced to dive past every RAF fighter in the area and they are quite prone to line up on the player's tail as he goes down. This can be very distracting and hazardous to one's health.

Start low at, say, 1,000 feet, *and stay low*. Try to slip in under the cover. Drop bombs at around 500 feet and then, make a descending turn and head home at about 300 feet. Once on course and on altitude, put on the automatic pilot (affectionately known hereafter as Otto) and man the rear gunner position. Now, it's time for the long, slow part of the mission: getting home alive.

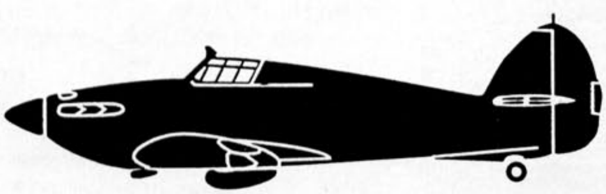
Tip Acht: Fly bombers back low. Flying low prevents RAF pursuit from taking advantage of one of their favorite tactics, diving down and flying underneath. They are forced to do either partial dives or switch to a side-to-side attack pattern which isn't nearly as effective for them.

As a gunner, the player must be acutely aware of how much ammo is left. Otto Gunner (Otto Pilot's cousin) probably used up a fair amount fending off fighters on the way in. Therefore, note that one of the most common ways to fail to return is to have gunners run out of ammunition before the "coast is cleared."

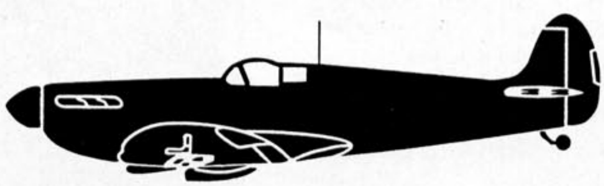
Tip Neun: The key firing position on a level bomber is the dorsal gun. Most RAF planes will start high and dive for a strafing run at the bomber. Staying in close formation with other bombers is a help. Once again, running out of ammo is *the* overriding concern. If this happens to the dorsal gunner on a bigger bomber, one has a tricky option not available to the Stuka pilot. That is, one can flip the bomber over and fly inverted. This will put the belly gunner (who, hopefully, still has plenty of ammunition left) "on top." It's tricky to get one of these lumbering beasts over, but once accomplished, the plane is stable. *Just don't let Otto fly in this position!*

Tip Zehn: If one decides to fly the bombers, it is important to build up some experienced Bf109 pilots first and take them along as CAP (Combat Air Patrol). They will be more aggressive than new pilots (although still not great survivors). Pick targets like Rye Chain Radar that have lots of sea around them. That way, fewer pilots will be lost to enemy capture after they get shot down. Instead, they can be fished out of the English Channel. 109s are also better for CAP than 110s, as even experienced NPCs have problems keeping Bf110s aloft against the RAF. **CGW**

The Opposition



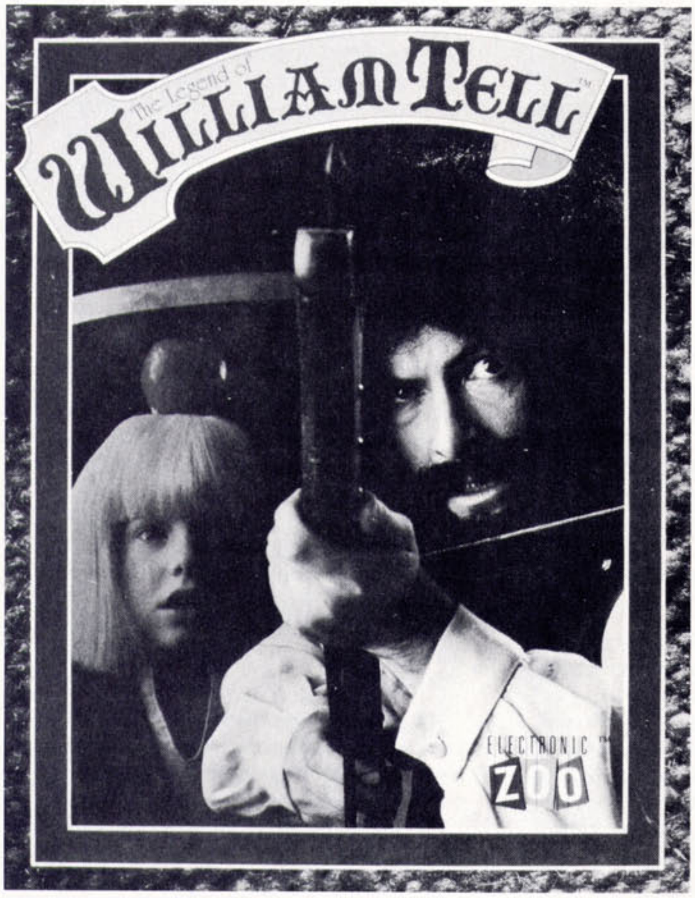
Hawker Hurricane



Supermarine Spitfire

Tell Tale Heart(ache)

by Allen L. Greenberg



TITLE:	The Legend of William Tell
SYSTEMS:	Amiga, Atari ST
REVIEWED ON:	Amiga
# OF PLAYERS:	1
PRICE:	$39.95
PUBLISHER:	Electronic Zoo Baltimore, MD

Having lost most of his celebrated overture in a no-limit card game with the Lone Ranger, Swiss folk hero William Tell still manages to stay active by slicing apples at parties with the aid of his son Jem "Mohawk" Tell. Recently, Tell's exploits battling the fourteenth century Austrian tyrant "Gessler" have become the subject of the computer recreation program *The Legend Of William Tell* (hereafter, *LWT*). In what was hoped to be an exciting interview with the legendary figure, Tell's comments turned out to be restricted to such non-committal fare as "Good day, sire..." and "Greetings, friend..."

This was a bad start (and things got worse).

LWT is an action/adventure game in which the player guides William Tell through the countryside and Gessler's menacing fortress. The object of the game is to rescue Tell's son from Gessler and inspire his people to cast off their oppressive Austrian ruler's yoke. There are a hundred and forty screens to be explored, among which are scattered the objects, food and weaponry which Tell will need to complete the quest. There is also quite a bit of hacking and slashing which the hero must both provide and endure along the way.

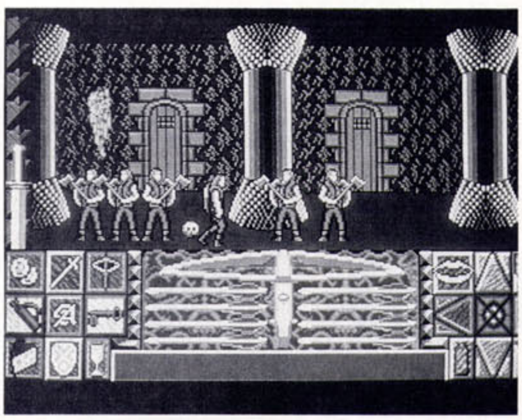
Each scene of *LWT* displays a two-dimensional view of the hero's surroundings along the top half of the screen. Although movement is restricted to East and West, there are usually exits in all four directions. The lower half of the screen shows a rather complex set of icons. *These icons represent every item which can be found in the game.* When Tell actually obtains the item, the icon becomes highlighted and the object is then available for use. There are essentially three ways an item may be used in *LWT*—it can be offered to another character as a gift, aimed with deadly force at an enemy, or eaten.

Items of value include treasures, keys and scrolls. Treasures are used to induce a friendly character to provide some other item of value. Keys allow Tell access to certain restricted rooms and areas, while scrolls will satisfy certain characters who are interested in such things.

Weaponry, on the other hand, is reserved for encounters with evil characters—the subtle presence of whom may be detected by their "Tell"-tale attempts to murder the hero. Battle with these villainous Gessler-supporters is an arcade sequence in which Tell uses one of the weapons he's managed to find in his previous explorations. Each weapon, including sword, staff, axe, mace and morningstar, is effective at a different distance. As Tell, the player must figure out how far to stand from his adversary and how to time his attack.

William Tell is, above all, an archer, and his greatest strength lies in the crossbow. There are several of these available to him, with different sights and different mechanisms called "winders." When Tell selects the bow, a window appears at the bottom of the screen which represents Tell's view of his target. Unless Tell is using one of the better (and more difficult to obtain) crossbows, he will find himself able to focus on his target no better than if he suffered from a tremor-producing nerve disorder.

Food is actually William Tell's most basic need. A long sword, which stands to one side of the screen, represents his energy level and diminishes in size as Tell's energy becomes depleted.



This happens rapidly (*very* rapidly when Tell is in combat). This happens *even more* rapidly when Tell shifts into "warp attack," during which he fights harder and faster (provided he can last long enough to draw his sword). The only way to keep Tell from running out of this precious energy is to keep him stuffing his face with the food which is scattered among all those screens of play.

Should Tell collapse from starvation, fatigue or defeat in combat, he does not necessarily die. If among friends, he will be taken to some other area in the game. If he has been struck down

by an enemy, he will find himself in Gessler's dungeon.

From either place, the hero will be able to resume his quest. Occasionally, Gessler will call for some entertainment and will have an apple (the fruit, that is, not the computer) placed on the head of Tell's young son. Tell must then slice the apple with an arrow in order to continue the game. Of course, there is the possibility (if the hero's aim is a bit low) that this event will bring the story to a sad and early conclusion.



The graphics in *LWT* are adequate, but not very exciting. The sound effects, on the other hand, are quite imaginative, but they have very little to do with what is taking place on the screen. A character's footsteps, for example, as he walks across the screen, sound like two buckets being crashed together, inexplicably alternating between the right and left speakers.

LWT comes on one Amiga disk, or two for the Atari ST. An additional, formatted disk is required in order to save a game in progress. Only one game may be saved per disk, only one drive is supported and the copy-protected program may not be installed on a hard drive. For these reasons there is, at times, quite a bit of disk-swapping.

Truth To "Tell" (Game Hints)

The game package contains a 10" X 14" map which represents the 140 scenes from the game. Only a few of these squares come filled in with information. The other squares should be filled in by the player indicating exits, objects and characters encountered at each location. These will not change from game to game, so the map remains valid even when the game is restarted.

Players should practice using the crossbow. It is Tell's greatest weapon and its extensive use is vital for making progress in the game.

A Dismal Conclusion

The Legend Of William Tell is a very limited product for adventure gamers and offers only a modicum of appeal to the action gamer. What little adventure is present in the game is smothered under excessive hack-and-slash. Were the lead character able to express himself at all, he might have something defensive to say on the subject. Instead, all he can do is turn to his audience and mutter "Good day . . .". Pity. **CGW**

Letters From Paradise



"Conflict" Over Price

I recently purchased *Conflict* by Virgin Mastertronic (reviewed in *CGW* #73). I agree with Mr. Emrich that the game is quick to learn, easy-to-play and quite enjoyable. His review quotes a list price of $9.95 for the game. Although I purchased a copy from a major software store chain below list price, the suggested price on the box was $14.95!

I'm not complaining—as I feel the game is easily as entertaining as many that are 2 to 3 times the price—I'm just writing to bring this price discrepancy to the attention of your readers.

Ingram Roberts
Derwood, MD

When the staff checked on the price of Conflict, *they were given the* standard *budget line price from Virgin Mastertronic, $9.95. The correct price is $14.95. Look on the bright side, though, our error might start a price war over* Conflict.

California Screamin'

I like playing computer games. That's why I buy *CGW*. Your last commentary leads us to leave the game table and discuss morality. Since you are so confident in your position, let us examine it a bit further. In today's American society, the majority decides the moral atmosphere. Hence, the majority believe it is wrong for a man to assault a woman. Thus, rape is illegal. The majority believe it is wrong to kill, so it is decided that murder is illegal. Your statement about "those who want to use the law as a means of enforcing morality" is very tired. The law does just that. It enforces the morality as set by the people. The question is not whether the law should enforce morality (it does), but rather *what law*? In American society, the majority decides, but is that correct? I give Germany in the 1930s-1940s as an example of the majority rule enforcing morality in a negative context. If not majority rule, then what? Where do we come up with the law that will enforce a code of behavior that is fair and just, if not by majority rule (a la the USA). How about the rules being decided by a few (as by dictatorships or the U.S.S.R.)? Again, I believe the evidence speaks for itself. So, the law should not be implemented necessarily by the many, or by the few. Then how? If you want to exert your influence in the philosophical arena, so be it. But leave the gaming table, please. I buy *CGW* to read reviews of the latest games, not debate whether the American way of deciding morality is correct. I do not care what is going on in California. That is for Californians to decide. Use your page better to describe the latest game(s) you've received, and leave the politicking to the weasel lawyers and scumbag politicians. We get enough negative news now. Please stop inserting it in a game magazine.

Don Sniff
Palm Beach Gardens, FL

Matters of survival (i.e. violence, murder and numerous forms of physical and economic repression) and matters of moral opinion are not necessarily synonymous under the rubric of "morality." The editorial in CGW #72 *was specifically mentioning matters of free expression, a basic right which should* not *automatically be curbed by majority opinion. Indeed, our country was founded by dissidents. More to the point, however, most software publishers are in California. California legislation, whether passed or considered, impacts those latest games you desire us to cover. The editorial is not intended to either shortchange review space or ramble on about philosophy that does not affect the entertainment software industry. Rather, it is a considered attempt to formalize discussion of issues within the industry that are either* already *affecting the products you'll see on the shelves or* may *affect the products you will see in the future.*

If you take the California legislature's generic opinion, computer games are not a legitimate art form with appeal to adults. Rather, the legislature perceives them as entertainments designed primarily for children. If you wish to see a dramatic decline in the concerns addressed and considered in computer games (or the arts in general), all you have to do is continue to believe that what happens in California doesn't affect anyone outside it. Frankly, we pay attention to what is happening on the east coast, in the midwest, to the northwest and in the south, as well as what is happening in California. Note, for example, that the Steve Jackson Games' controversy took place in Texas, but we think it was an important event.

We're sorry you dislike the focus of the editorials, but we assure you that they will not simply become another page of game reviews. Feel free to excise that page from your copy. Fortunately, some readers (like the one who wrote the following letter) enjoy the editorials.

Norwegian Good

Many people who read newspapers and magazines do not read the editorial article. It is with interest that I have read your editorial articles as long as I have had *CGW*. It is very interesting and you are not afraid to criticize the industry, government, etc. For a person like me, whose interests are RPGs and simulations, your magazine gives me what I want, but your editorial stuff gives me a deeper insight into the game industry, etc. I hope that you will continue the fine editorial line: controversial and critical. I do not know if your "ethical" line costs you losses in advertisements, but I would think many of your readers support this fine magazine. We have some in Norway, but no one comes up to your standard.

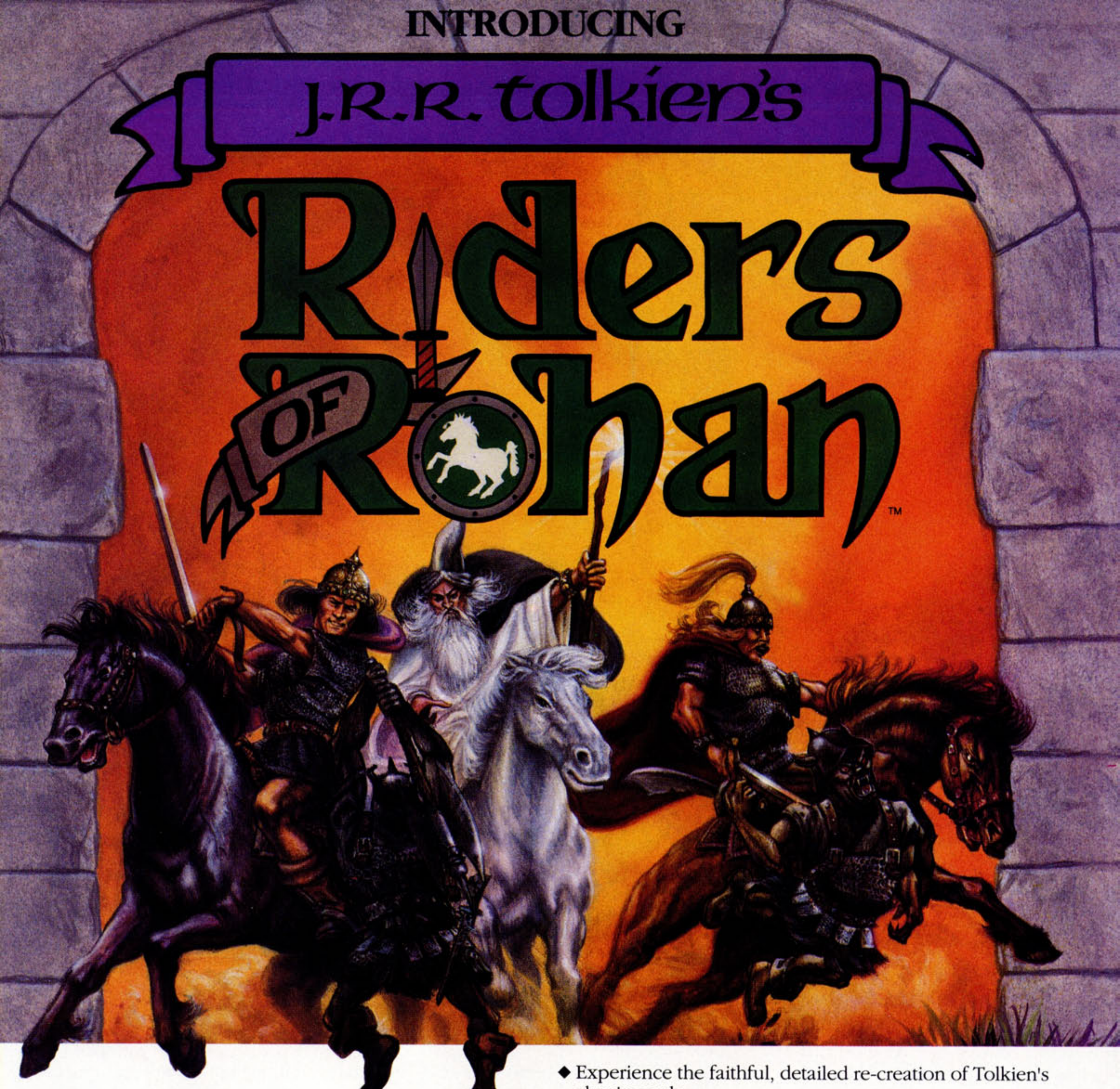
Ole Kittilsen
Rjukan, NORWAY

Thanks, Ole. I'll just slide this onto the publisher's desk right away. After reading Don's letter, it might not hurt.

Book Him

Please continue interviews with authors concerning book-based adventure/role-playing games. I enjoyed reading George Alec Effinger's insights/comments on *Circuit's Edge* (*CGW* #73).

We will try to publish these "celebrity backgrounders" whenever appropriate. After all, we're fans, too! **CGW**



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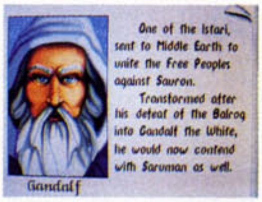
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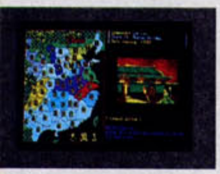
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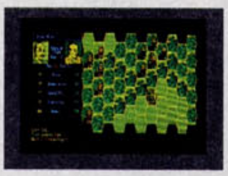
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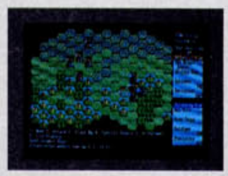
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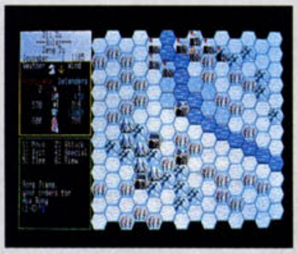


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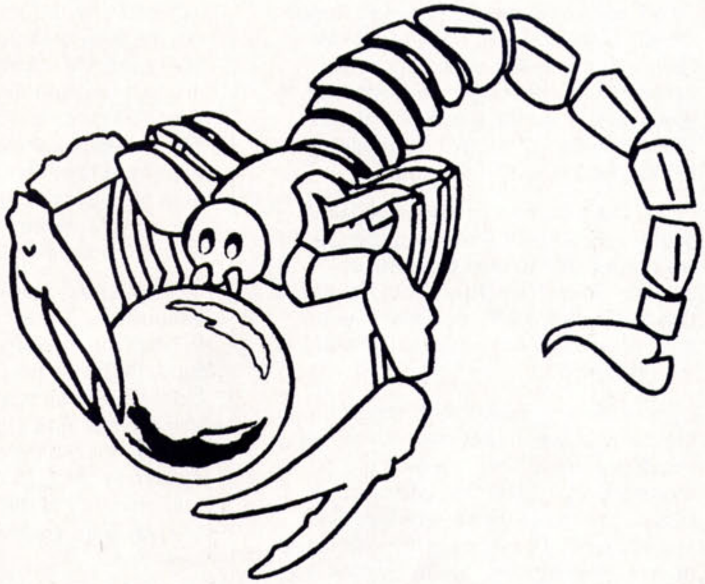
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IBM EGA Displays

Scorpion's View



Scorpia Reveals the Secret of the Silver Blades

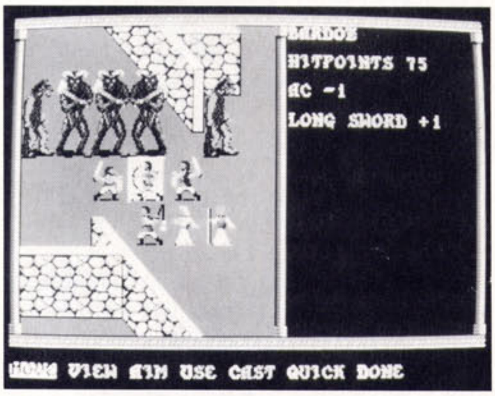
Scorpia is an experienced and respected adventure game expert. CGW is pleased to be able to provide this forum for her distinctive and, sometimes, controversial perspective.

Deep in the heart of the crystal ball, the mists begin to dissolve. Slowly, claws, fangs, talons, and gaping jaws swim into focus. Not a pretty picture at all. I see trouble ahead in your future, and plenty of trouble at that.

Secret of The Silver Blades from **SSI** could easily have been sub-titled "Hack-mania," as the main occupation in the game is combat. You fight your way to the Well, fight your way through the ruins, fight your way through the mines, fight your way through the dungeons, fight your way through the ice crevasse, fight your way through the castle, and, finally, fight the ultimate bad guy (UBG) in the climactic battle.

It's great if you want to work off a bad mood or you're looking for a game that does not require heavy thinking. Blades is pretty much straightforward hack-and-slash, with not too many frills.

It is also the most linear of the gold box series from SSI. Unlike previous games such as *Pool of Radiance* and *Curse of the Azure Bonds*, where you had some choice in where to go, there really isn't any here. Each location is the entry to the next one, so you have to do them in sequence mentioned above.



A Matter of Character (Initial Considerations)

Since this is a follow-up to Azure Bonds, you can transfer characters over from that game into Blades. Whether or not you want to do that will depend on the make-up of your Azure Bonds party. Levels go rather high here. In fact, they go up to fifteen. Non-human characters and demi-humans (half-elves) will be at a disadvantage, since their levels are restricted. Only thieves (of any race) are not affected.

So, Blades is the first AD&D computer game where having humans in the party really becomes important. At the very least, you will want a human mage, to take advantage of the higher-level spells; a human fighter, to get the two attacks per round at higher levels; and certainly, a human cleric for those powerful healing spells.

My own party consisted of two Elven Fighter/Magic-Users (brought over from Bonds), a Human Cleric (also brought over), and a Human Paladin, Ranger, and Magic-User (all created new). This team worked rather well, although an ordinary fighter would probably be better than the Paladin.

You *need* powerful characters because they will face (not unexpectedly) powerful opponents, such as high-level mages, fighters, and clerics, not to mention assorted basilisks, umber hulks, Driders, purple worms, remorhaz, medusae, iron golems, and a few red dragons, among others.

On the other hand, you have a measure of control over how powerful the opponents are. Blades has the "level of difficulty" feature first seen in *Champions of Krynn*: you can set it to any one of five levels, ranging from Novice to Champion. This can be done at almost any time in the game.

It doesn't change the type or number of opponents, it simply gives them a lesser or greater number of hit points. More hit points makes them harder to kill, and provides more experience for the sur-

vivors. Fewer hit points makes them easier to kill and provides less experience.

Character creation is the same as before: standard races (Human, Elf, Dwarf, etc.) and classes (Fighter, Ranger, Paladin, Cleric, Mage, Thief) are available, with the ability to modify stats before the character goes adventuring. If you plan to play the game at Veteran level or higher difficulty, I definitely recommend boosting the stats.

New characters will come in at fairly high levels, since they have to be, at least, adequate to face powerful opponents. Therefore, if you haven't played Bonds (or took it off your drive), you needn't worry about being stuck with low-level beginners.

There is one problem with rangers in the game. They do not seem to be getting their special bonus versus giant-class monsters. By AD&D first edition rules (which this game uses), a ranger does one extra point of damage for each level he has when fighting against giants. It was obvious that this bonus was not being calculated when Travis, my 11th level ranger, hit a giant for only 9 points of damage (and this sort of thing happened on many occasions). As there are many giants and giant-class monsters in the game, this is a serious drawback.

The game begins with the party arriving in the small mining town of New Verdigris. They arrive without weapons, armor, equipment or money. This includes characters transferred from Bonds. Yes, once again, all your hard-earned goodies are taken away at the start.

Fortunately, while SSI felt the need to indulge in this odious practice again, they have at least partially made up for it by providing some Neat Items at the very start. After the party's arrival, the mayor explains why they are here (monsters have appeared in the mines and curtailed mining activities), and presents them with several pieces of magical equipment, including, among others, a halberd+2 and everyone's favorite, Gauntlets of Ogre Power. A small sum of cash is also distributed so the group can fully equip at the local armory.

Circle Up the Dragons (Encounters and Locations)

The party's first task is to clean out the area around the Well of Knowledge. The Well is an ancient artifact, which provides information in return for a payment of gems. At the moment, the vicinity of the Well is infested with red dragons of varying power, ranging from hatchlings to a large Ancient Red Dragon (about the size of the big Reds at the conclusion of Champions of Krynn).

Once these dragons have been killed off, the Well area becomes safe and the Well itself will impart information to the group, providing they donate the necessary 100 gems per piece of information. This is where excess money goes, since healing in town is done free of charge and, after awhile, there is little to buy at the armory. Money *is* still useful for getting items identified, however.

Surrounding the Well is a series of teleporters. These can transport the party to and from various locations scattered through the game. The catch is that, before these transporters can be used, you have to find the "other end" first (somewhat reminiscent of the teleport system in *Dark Heart of Uukrul*). Once you have found the second of the teleport pair, you can use the teleports any time.

This is quite handy and a good feature in the game, as each of the dungeon areas has one or more teleporters in it. If the party needs to heal up, restore spells, exchange gold for gems (gold is very heavy in large amounts!), etc., they can slip out with a teleporter instead of having to fight their way out.

Of course, the teleporters aren't all that common, either. There are times when going back to one isn't practicable, and the party will just have to take its chances with camping out in a dangerous place. The "Fix" command is usually safe to use for healing purposes (although a Cleric may wish to use a high power spell first on anyone severely injured to save time), but memorizing spells is always a chancy business. This is particularly the case at higher difficulty levels, where the party is apt to be interrupted by wandering monsters.

With the Well secured, the party can now settle down to the business of exploring the ruins of the old town that surrounds the Well area. Auto-mapping does not work in the ruins, so you will have to make your own maps. I recommend doing this. The ruins can be very confusing as many parts of them look very much the same.

In the ruins, you will have to find the headquarters of the Black Circle (the name alone tells you these guys are not good) and clean it out, as well as discovering the shaft that will take the party down into the mines. Along the way, a number of minor treasures will be found (gems, jewels, magic items, and weapons and armor usually in the +2 range), mainly after combat.

Down in the mines, the party will have to recover eight pieces of a magical staff. This item can't be used by the party, but they will need it for something later on. The mines are infested with umber hulks, cockatrices, mobats, giant slugs, basilisks, and wyverns, among other nasty critters.

Also in the mines, the party will free Vala, a female warrior with exceptional fighting abilities, who is willing to join the party. She comes with her own weapons and armor, and is a great addition to the team. Unfortunately, like most NPCs in these games, she tends to be impetuous, taking the fight to the enemy. You'll have to be careful with area damage spells with her in the party.

The bottom level of the mines is the entryway to the dungeons. Aside from having to fight the usual assortment of hostile beings, the party must also contend with the dungeon's guardian. This is a sort of spirit or projection of the Dreadlord (the main bad guy). In addition to harassing the group in various ways, this spirit controls the stairways up.

Each time the party arrives at a new stairway, the ghost appears with a riddle. You have the choice of trying to answer it, or fighting the stairway's guards, which happen to be Iron Golems. Your best bet is to go for the riddles. If you give a wrong answer, you simply get transported to the Well, which will provide the solution in return for the usual gem donation. Of course, then you have to make your way back to the dungeon, but there are several transporters in the dungeon to make this a little easier. Once you've answered a riddle correctly, the stairs can be used without further problem.

Driders on the Storm (Finale)

The final level of the dungeons leads to the ice crevasse. Be prepared to spend a long time going through this area. It is long and winding with two main branches (east and west) that must be traversed. You can expect to encounter Black Circle adherents, as well as such delightful things as white dragons and remorhaz (something like a purple worm, only it isn't purple and is much nastier). Camping out in the crevasse is dangerous, especially at the higher difficulty levels.

Eventually, the party will reach its ul-

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timate destination, the castle of the Dreadlord. The castle levels, especially the ground floor, are full of tricks and traps, so proceed cautiously. Sargatha, a devious Medusa, will greet the party soon after they enter, and request that they sign the guest book. Would you trust a Medusa? I wouldn't.

Throughout the castle you will be fighting Medusae, basilisks, storm giants (which is odd, since Storm Giants are good, not evil, in traditional AD&D), Driders, and Iron Golems. Fortunately, there are only four levels to the castle, and this makes the task slightly easier.

Finally, you reach the room where the Dreadlord (who happens to be a lich of powerful abilities) and the remnants of his followers await. This is the concluding combat of the game, and can be a very hard one at high difficulty levels. The Dreadlord cannot be turned, is immune to a lot of spells, is invisible (no ranged weapon attacks) and has some nasty spells of his own. The best tactic here is to get your best fighters over to him as soon as possible and hack away (a thief in the rear for a possible backstab is also a good move), while the rest of the party deals with everyone else.

After the lich has been defeated, the game does not end. You can take your party anywhere, although at this point, there isn't much to see or do except beat up on hapless monsters (by this time, your group will be extremely powerful).

Crystal True Persuasion (Conclusions)

Blades has several good points: the use of teleporters for quick travel; the town vault, where weapons, items, armor, and money can be stored (and gold exchanged for gems); a fair number of magical items early in the game to properly outfit the party; improved monster graphics (ogres, for example, no longer look like comic fat men in diapers); and an interesting story buried beneath all the bodies.

On the down side, there is little scope for real role-playing in the game, as the emphasis is on heavy-duty fighting; rangers are not getting their special bonus versus giant class; the look-up-the-word copy protection uses the adventurer's journal paragraphs (why won't they use the rulebooks?); and once again, characters who fall (but do not die) during combat do not share in the experience awards afterwards.

Overall then, Blades is a typical product in the Forgotten Realms series, likely to be enjoyed most by those who enjoyed the previous gold box games or are devotees of hack and slash.

And so the crystal ball clouds over until next time. If you need help with an adventure game, you can reach me in the following ways:

On Delphi, stop by the GameSIG (under the Groups and Clubs menu). On GEnie, visit the Games RoundTable (type: Scorpia to reach the Games RT). By US Mail (you must enclose a self-addressed, stamped envelope if you live in the United States): Scorpia, PO Box 338, Gracie Station, New York, NY 10028.

Until next time, happy adventuring!

CGW

Circle Reader Service # 29



Over There

Text Games and Game Creation Tools

by Paul Rigby



Rourke's Drift



Khalaan

Two major utilities released by the UK software house, **Mandarin**, have caused several ripples among the large European Amiga and ST communities. Called AMOS and STOS, they are specialized implementations of the BASIC language. AMOS has *just* been released while STOS has been on the market for quite a while. However, the latter has achieved a level of maturity that has attracted a variety of add-on modules not yet seen for the younger AMOS program. As each program uses the unique features offered by both machines I'll give a brief description of each followed by the support modules.

STOS replaces the ST's GEM environment with its own propriety system to speed things up, as well as freeing 32K of memory. You get an editor, which contains most features expected of a word processing tool. The system can hold up to four programs in memory at once, and all four of the program listings can be simultaneously displayed (or an overlay of 13 windows). There are a variety of powerful functions for manipulating sprites, such as moving and animating 15 sprites as well as grabbing sprites from other programs to use in your own games; there is a music utility; there are a variety of screen special effects—you can cycle through the whole 512-color palette, fade a screen and so on; there is a GEM-like painting package and there are 16 different scrolling zones included. STOS was originally released as an arcade creation program but users have created such a diverse selection of programs with this powerful utility that Mandarin has given it a rethink in regards to marketing. Examples include creating spreadsheets, databases, graphic/text adventures, strategy games, RPGs, and more! In fact, the ST's first adventure magazine on a disk, *Syntax*, is being published via STOS (Note: it contains reviews, solutions, hints and tips, features, etc. — write to Sue Medley, 9 Warwick Road, Sidcup, Kent, England, DA14 6LG for information on how to get a copy of *Syntax*).

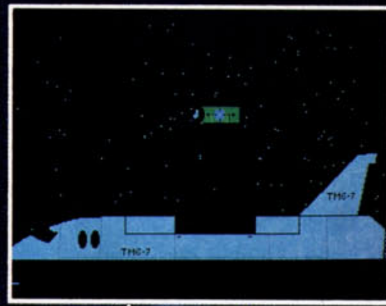
The utility comes with three disks and a whopping 283-page ring-bound manual; three games are included for you to examine as well as a plastic-coated reference card.

AMOS has just been released here in the UK. In keeping with Mandarin's marketing rethink, AMOS is just described as "The Creator," rather than STOS's original "The Game Creator." In fact, some of Mandarin's application suggestions include arcade games, adventures, demonstration programs, educational programs, databases, video titling sequences, etc.—so you can see how versatile AMOS can be.

Among AMOS's features are the ability to define and animate hardware and software sprites (called bobs); display up to eight screens at once, each with its own color palette and resolution (including HAM, half-bright and dual playfield modes); create multi-level parallax scrolling; create complex animation sequences; play Soundtracker, Sonix or Games

(Continued on page 74)

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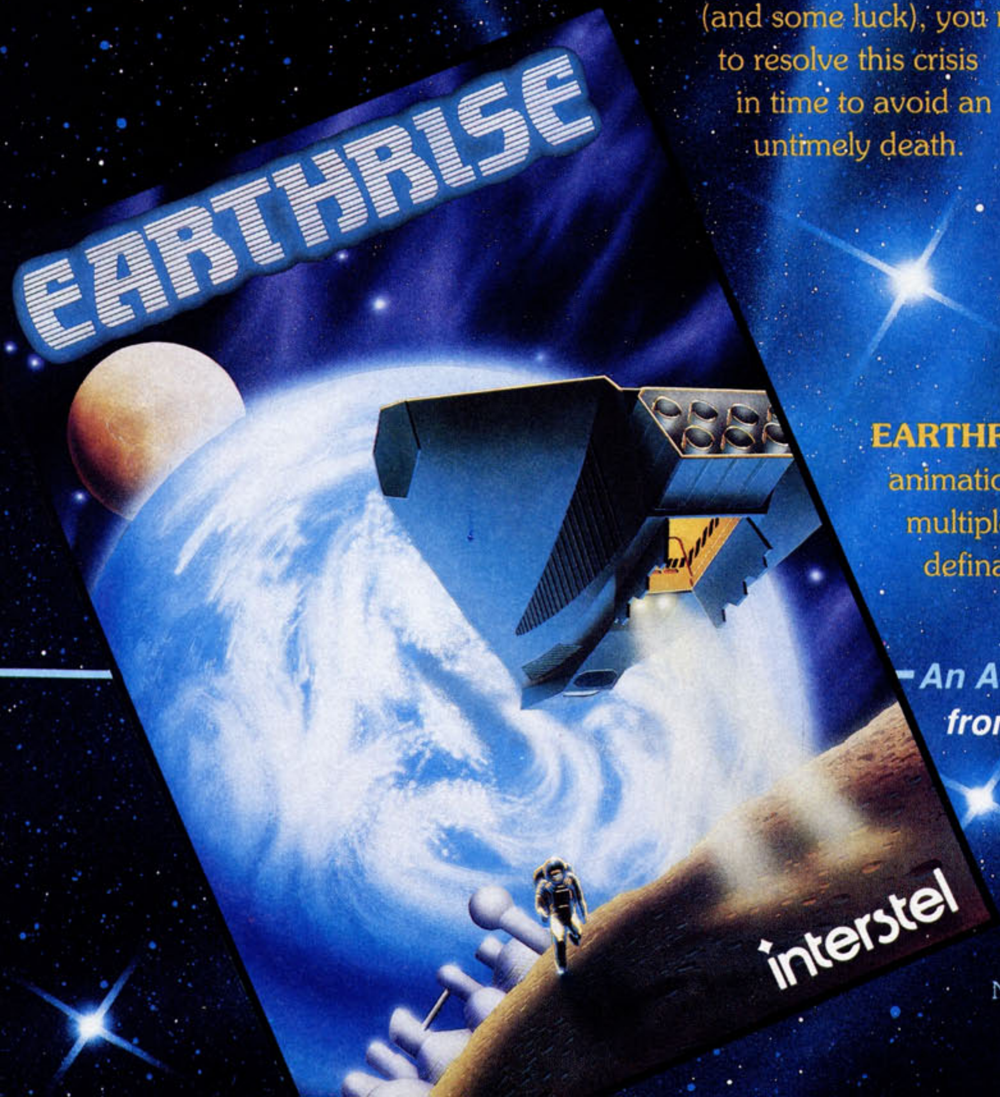


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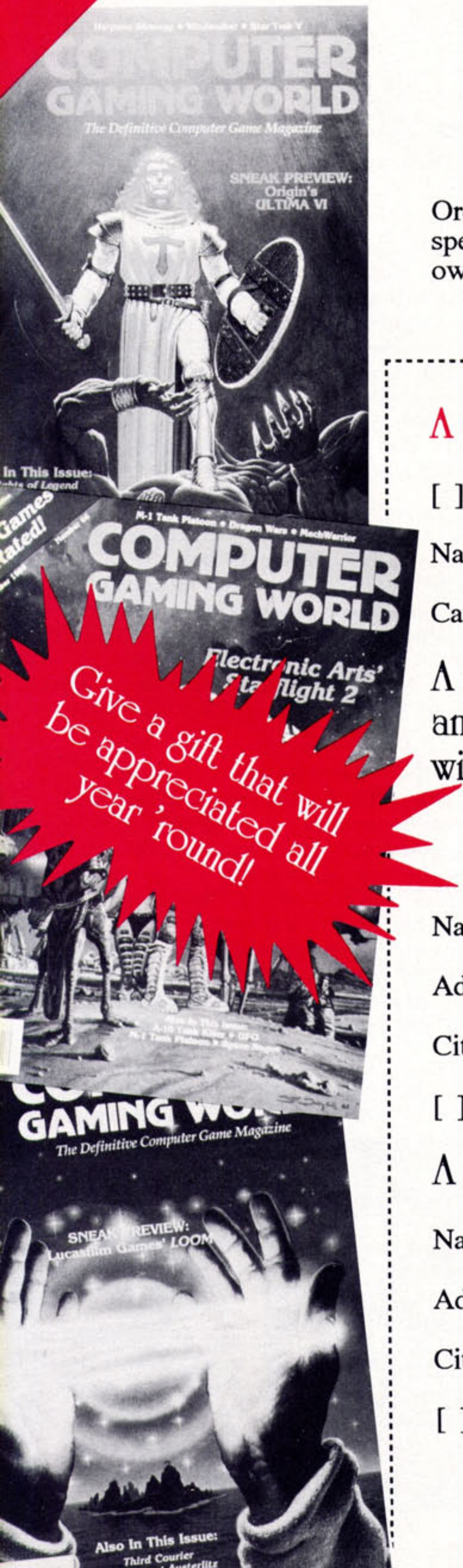
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Itsy-Bitsy Teeny-Weeny 20-Megaton Bikini

New World's Nuclear War

by Chuck Moss



[Verse]
They were afraid to come out of the shelter,
They were as nervous as they could be!
They were afraid to come out of the shelter,
They were afraid of what they might see!
[Chorus]
One, Two, Three, Four, Tell the people we're at war!
It was an itsy-bitsy, teeny-weeny 20-megaton "Bikini"
That we dropped on that island, today!
It was an itsy-bitsy, teeny-weeny 20-megaton "Bikini"
So, in the shelter, they wanted to stay!
One, Two, Three, Four, read the review to find out more!

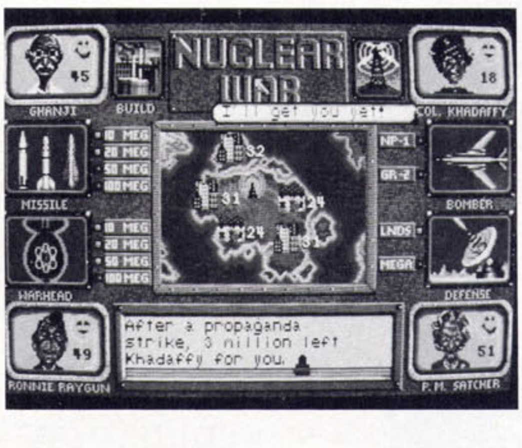
TITLE:	Nuclear War
SYSTEMS:	IBM, Amiga
PRICE:	$49.95
DESIGNER:	Eric L. Hyman
PUBLISHER:	New World Computing Van Nuys, CA

Nuclear War is a hawk's dream and a dove's nightmare. The player takes on the role as leader of a nuclear superpower—one of five with an arsenal which bristles with impressive megatonnage and a propaganda department standing ready to dispense Goebbels-like (or maybe Orwellian) information. Four other leaders, from a pool which includes some of the most, er . . . "dangerous," politicians in "history" (Tricky Dick, Gorby, Infidel Kastro, Mao the Pun, Ghanji, Jimi Farmer, Colonel Malomar Kadaffy, Ayatollah Kookamamie, Ronnie Raygun and Prime Minister Satcher) challenge the player's leadership skills.

Recently released for the Amiga, and now available for the IBM, *Nuclear War* is a computer version of the classic **GameScience**, later **Flying Buffalo**, card game by Doug Malewicki. What distinguishes computer *Nuclear War* from the card game is its solitaire nature, clever graphics, and wickedly hilarious rogues' gallery of computer opponents for the player to face. Supporting CGA, EGA, or VGA/MCGA and controlled by either mouse or keyboard, *Nuclear War* is fast (15-20 minutes on average), enjoyable, and, as you've probably guessed by now, not to be taken seriously.

Each player starts with five cities on an island nation, surrounded by a stylized map with four other nations of five cities apiece. Each city receives a randomly generated amount of people (much like its predecessor's old population cards). As a city's population grows (through judicious use of propaganda) or shrinks (because of nuclear attack or enemy propaganda), its icon will change, running from a high of domed cities down through skyscrapers, mansions, cottages and, finally, to straw huts before (possibly) ending up as a nuclear crater. Arsenals consist of missiles, warheads and bombers in a handy variety of strengths, sizes and capacities, plus ABM (Anti-Ballistic Missile) systems.

A player's turn consists of deciding between the following options: building weapons (adding to one's nuclear arsenal), broadcasting propaganda to woo enemy population over to one's side, activating an ABM system to protect against anticipated attacks this turn, or, of course, launching a nuclear strike.



One must build weapons as often as

possible in order to have the firepower to "waste" one's enemies, but building for two turns in a row is considered "stockpiling" and will cause all the other leaders to gang up on that player. It is possible, however, to build early and often, as long as the player uses propaganda or launches a missile in between his or her crash building programs.

Utilizing propaganda effectively is somewhat tricky. Although successful propaganda strikes will often redistribute population in the player's favor, the odds seem to be about even that the propaganda will utterly fail, activating an icon of departing peacenicks defecting to one's very foe!

A nuclear attack is mounted by activating a missile or bomber on one turn and arming said vehicle with an appropriate warhead on the next turn. Once the warhead is in place, the player chooses a target and it's "bombs away!" If the missile or bomber makes it through without crashing, misfiring (two random events) or being shot down (as a result of an enemy deploying a MegaCannon defense system), the attacking player will see a mushroom cloud grow over the city and can "joyfully" read a casualty count. The affected city's icon will then change to reflect its lower population base, as described previously.

Victory is determined by sole survivorship and the extent of victory is scored according to the number of millions in population who survive. If *anyone* survives the "final retaliatory strike," that is. If everyone is reduced during the "final retaliatory strike" (where the computer determines how many deliverable warheads the eliminated country has in its arsenal and evenly delivers them to all the surviving countries), there is no winner, simply an animated graphic showing the world being blown to smithereens. There is no save game feature in *Nuclear War*, but no need exists as the games are really quite short.



No Flash Pictures, Please (Game Play)

When playing, the question is, "Whom do you attack, and when?" Ahh! Here lies the truly demented genius of *Nuclear War*. There are ten wily and ruthless opponents which the player must choose from and then deal with, each guided by his or her own artificial intelligence / personality (and some have vastly more intelligence than others).

There are five "personality groups," each with two characters apiece. The simple "Warmongers" are Ronnie Raygun and Prime Minister Satcher—these are the easiest to stay friends with, although irascible Maggie lets fly an occasional missile with no hard feelings. "Pacifists" are Ganji and Jimi Farmer (a truly hilarious little Carter who sheds tears when bombed). These two rely heavily on propaganda.

"Cooler Heads" (at least, in this game) are Mao the Pun and Infidel Castro, whose policies are, roughly, "live and let live." There are also the "Chaotics," which include a certain Ayatollah and an eccentric Libyan Colonel. They have no pattern and actually laugh when nuked! Finally, there are the "Liars:" Tricky Dick and Mikhail Gorbachef. They are the hardest to defeat, as they start right out at the player's throat and *never* tell the truth.

How do they lie? *Nuclear War*'s screen includes, not only the world map, but a display of the other leaders' faces. A yellow "happy face" in each leader's display shows your current diplomatic attitude towards him—from smiling to Mr. Yuck. The leader's face will give an appropriate expression and extend appropriate phrases to the player (sometimes—don't forget about those liars).

These graphics are among the game's high points. "Satcher" is calm until war starts, then her icon goes wild and looks positively vampiric! Kastro's cigar lights up, Ghanji looks sad but stern, and Gorby smiles a lot. The exquisite piece de resistance is Tricky Dick, a circa-1968 Nixon who grins engagingly, raises his eyebrows and professes undying amity (while nuking one to vapor).

The game's degree of difficulty lies in the four opponents one selects. Raygun, Satcher, Kastro and Farmer are a pretty easy bunch to manipulate. Ghanji and the nutballs, Kadaffy and the Ayatollah, are tougher. For a real hairy time, try Gorby and Tricky Dick together. A sane nuclear policy is further complicated by random events like city-killing earthquakes and "Cattletech" bovine bombs.

Presidential Briefing (Game Hints)

Make no more than one enemy at a time. Two active foes will whittle a player down fast. If Tricky Dick or Gorby are in the game, the player already has one active enemy. Build every other turn and, under no circumstances, stockpile (even Raygun will get mad). Raygun, Satcher, Kastro and Mao will usually leave the player alone *if* they are left alone. Do so, and take out any nuts or liars first. Then, before the game ends, get Satcher mad, just to see her crazy icon!

Even though propaganda is a weapon that can misfire, it is better then stockpiling. Try to run propaganda against tent and hut cities. This is because a city which is totally depopulated, so that it turns into a crater, is out of the game and cannot be repopulated.

One should keep track of current missile and bomber deployments. Failure to load a proper payload on the right delivery system not only junks the missile or bomber, it annoys the other leaders. Use ABMs carefully, *and don't waste them!*

Final Verdict

Nuclear War is fast, entertaining, easy to learn and play, but challenging enough to enjoy a good replay value. It makes a great addition to a hard disk for that idle moment or end of a frustration-filled day. The cleverly written documentation is simple, clear and funny, while the graphics are crisply executed and entertaining.

Quibbles? Yes, one! Quality control evidently failed and allowed two different misspellings of "propaganda" to slip through. C'mon, people! Here, also, is a caveat: when this reviewer first bought the Nuclear War card game in 1968, his mother called him "sick." Six or seven years ago, this game would have inspired a boycott. For those of us with a sense of humor, however, who like fact-paced games with a "liberal" dose of satire, *Nuclear War* provides lots of (ahem) bang for the buck.

"Mr. President, we must not allow a mine shaft gap!" **CGW**

Storm Across Europe

(Continued from page 10)

Replacement, Production-R&D [only in the Spring], Strategic Options [land-naval-air movement], and Combat). Each turn represents three months, and attacks are seasonally dependent (*e.g.*, each unit may attack 3 areas in summer, 2 in winter or autumn, and only 1 in spring [spring thaws make movement difficult]).

The Arneson Assault (Notes on Strategy)

First, I would like to offer my thanks to playtester and fellow wargamer Dave Arneson for his insights herein. Note that the German initial deployment is inefficient. So, immediately form two armies in central Germany: 1st Parachute and General Reserve. Transfer all paratroops to the 1st Para together with sufficient tactical air elements; these units are too expensive to waste in general attacks, and could well be used for Sea Lion (invasion of England) and Crete/Malta. The General Reserve Army can absorb reinforcements that cannot be placed in the Field Armies (an army can only hold a combination of 99 factors).

Reallocate garrison troops (move them to the three areas bordering France) and the maneuver elements. Since armies with less than 5 armor units derive little benefit, a concentration of armor is advisable.

For the initial assault, hit Poland with only two armies—East Prussia and southern Germany. The other armies should be poised for the Western Assault (no Sitzkrieg here!). The Western Assault should use one Army to seize Denmark and one to seize Holland. Then, move onto Antwerp, while the main Schwerpunkt should smash diagonally through the Maginot Line to seize Paris.

Interestingly enough, the Maginot Line will not deter the German advance, and this allows one to cause the Fall of France in Winter 1940 (Turn 2). Do *not* waste time/assets seizing areas of France that will become Vichy anyway.

Remember to transfer garrison troops to the Polish borders, since partisan troops can appear there. A minimum of 15 per area is sufficient, but more should be transferred as a Russian deterrent.

Build an airbase in Brussels, create numerous armies (with small staffing) along the Russian-Polish border, and reallocate Garrison Troops to the borders. Dave recommends an immediate assault upon the British Isles, but he notes that his success was only achieved with a slightly optimized German initial set-up (in terms of amphibious transport). Alternatively, one may choose to seize Sweden with its important natural resources. Historically, neutral Sweden was in effect a German ally and served a useful political purpose. *SAE* does not consider political ramifications, so Sweden may well prove a tempting target. This reviewer does not consider Sweden so tempting. The main enemy will be Russia. The Western Allies serve as a nuisance and a diversion. Their early elimination will restore a One Front War, and this is probably more important in the long run than the Swedish resources.

In the Production Phase (Spring 1940), generate Amphibious Transports. As many as 20 per turn can be utilized for the British Invasion. A success will render later production obsolete, but production adjustments will have to wait for another year. Place all ships, submarines and planes into the North Sea for the invasion Transferring amphibious transports from ports in Germany to Brussels may be fraught with danger, even with air cover and escorts Rather than risk the invasion on a transfer,

(Continued on page 59)



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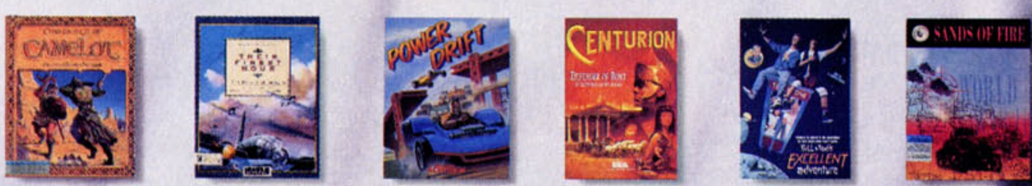
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Circle Reader Service # 32

Computer Gaming World's

See Reader Input Device on page 67

The Categories

Strategy (ST): Games that emphasize strategic planning and problem-solving.

Simulation (SI): Games based on first-person perspectives of real-world environments.

Adventure (AD): Games that allow you to take an alter ego through a storyline or series of events.

Role-Playing Adventure (RP): Adventure games that are based on character development (usually involving attributes).

Wargames (WG): Simulations of historical or futuristic warfare from a command perspective.

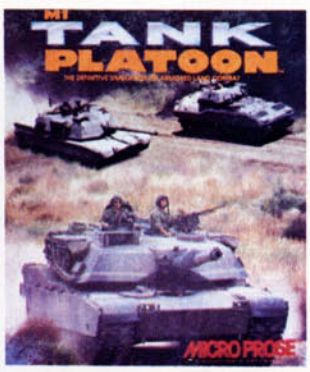
Action/Arcade (AC): Computer games that emphasize hand-eye coordination and reflexes.

Games are often listed in more than one category. In this case, the first listed category is considered primary. In order to be recognized as the "Top Game" in a given category, a game must be listed as being primarily of that specific type.

Top Role-Playing



Top Simulation



THE TOP TEN GAMES

No.	Name	Source	Machine(s)	Cat.	Avg. # Resp.	Rating
1.	*Their Finest Hour*	*LucasFilm*	*Am,I*	*AC,SI*	*92*	*10.40*
2.	*Railroad Tycoon*	*MicProse*	*I*	*ST*	*67*	*10.34*
3.	*Ultima VI*	*Origin*	*I*	*RP*	*71*	*10.11*
4.	*SimCity*	*Maxis*	*Many*	*ST,SI*	*122*	*9.71*
5.	*Harpoon*	*Three-Sixty*	*I*	*WG*	*71*	*9.67*
6.	*M-1 Tank Platoon*	*MicProse*	*I*	*SI,WG*	*69*	*9.62*
7.	*Populous*	*EA*	*Am,I,ST*	*ST*	*115*	*9.20*
8.	*Sword of Aragon*	*SSI*	*I*	*WG,ST*	*39*	*9.17*
9.	*Battlehawks 1942*	*LucasFilm*	*Am,I,ST*	*AC,SI*	*86*	*9.15*
10.	*MechWarrior*	*Activision*	*I*	*SI,RP*	*48*	*9.13*

No.	Name	Source	Machine(s)	Cat.	Avg. # Resp.	Rating
11.	Red Storm Rising	MicProse	C,I,ST	SI	74	9.10
12.	Wasteland	EA	Ap,C,I	RP	120	9.04
13.	Bard's Tale III	EA	Ap,C	RP	74	9.03
	Hero's Quest	Sierra	Am,I,ST	AD,RP	49	9.03
	Ultima V	Origin	Ap,I	RP	102	9.03
16.	Lords of Rising Sun	Cnmwre	Am	AC,ST	52	9.03
17.	Dragon Wars	Interplay	Ap,C,I	RP	29	8.97
	Space Quest III	Sierra	Am,I,ST	AD	34	8.97
19.	Romance/3Kngdms	Koei	Am,I	ST,RP	31	8.96
	Starflight 2	EA	I	RP	62	8.69
21.	Bandit Kings	Koei	Am,I	ST,RP	23	8.94
	Nuclear War	New World	Am,I	ST	39	8.94
23.	Indy: Adventure	LucasFilm	Am,I	AD	23	8.93
	Overrun	SSI	Ap,C	WG	24	8.93
25.	Falcon	SpcHolo	Many	SI	62	8.90
26.	NFL Challenge	XOR	I,M	ST	86	8.87
27.	Second Front	SSI	I	WG	36	8.82
28.	Might & Magic II	NewWorld	Ap,C,I	RP	54	8.81
29.	LHX Attack Chopper	EA	I	AC	25	8.80
	The Magic Candle	Mindcraft	Ap,C,I	RP	43	8.80
31.	Project Stealth Ftr	MicProse	C	SI	29	8.79
32.	Battles of Napoleon	SSI	Ap,C,I	WG	30	8.77
	Battletech	Infocom	Am,I,ST	RP	48	8.77
	Leisure Suit III	Sierra	Am,I	AD	47	8.77
35.	Airborne Ranger	MicProse	C,I,ST	AC	74	8.76
36.	King's Quest IV	Sierra	Many	AD	58	8.75
37.	Indianapolis 500	EA	I	SI	29	8.74
38.	Action Stations	CnflctAnlytic	I	WG	22	8.71
	Breach 2	Omnitrend	Am,I,ST	ST,RP	29	8.71
40.	Neuromancer	Interplay	Many	AD	33	8.70
41.	F-15 Strk Eagle 2	MicProse	I	SI	58	8.69
42.	Battlechess	Interplay	Many	ST	58	8.68
43.	Curse of Azure Bonds	SSI	Ap,C,I	RP	70	8.67
	Typhoon of Steel	SSI	Ap,C	WG	43	8.67
45.	Ballistyx	Psygns	Am,ST,I	AC	20	8.65
	Chessmaster 2100	Toolworks	Many	ST	44	8.65
	Police Quest II	Sierra	I,GS,ST	AD	43	8.65
	Zany Golf	EA	Am,I,ST	AC	31	8.65
49.	Gretzky Hockey	Bethesda	Am,I	AC,ST	38	8.64
50.	Pool of Radiance	SSI	Ap,C,I	RP	116	8.61
51.	Champs of Krynn	SSI	Ap,C,I	RP	65	8.60
52.	Sword of Samurai	MicProse	I	ST,RP	43	8.55
53.	Genghis Khan	Koei	I	ST,RP	34	8.54
	It Came From Desert	Cnmware	Am,ST	AD	36	8.54
55.	A-10 Tank Killer	Dynamix	I	SI	40	8.53

Top 100 Games

THE HALL OF FAME

The Games in CGW's Hall of Fame Have Been Highly Rated by our Readers over Time. They are Worthy of Play by All. **CGW *welcomes Microprose's* F19 Stealth Fighter *to the Hall of Fame.***

Bard's Tale I
Chessmaster
Dungeon Master
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Empire
F19 Stealth Fighter
Gettysburg
Gunship
Kampfgruppe
Mech Brigade
Might & Magic
M.U.L.E.
Pirates
Starflight
Ultima III
Ultima IV
War in Russia
Wizardry

No.	Name	Source	Machine(s)	Cat.	Avg. # Resp.	Rating
56.	Future Wars	Interplay	Am	AD	23	8.52
57.	Carrier Command	MicroPlay	Am,I,ST	AC,WG	49	8.51
	DeathTrack	Activision	I	AC	29	8.51
	Panzer Strike	SSI	Ap,C	WG	68	8.51
60.	Silent Service	MicProse	Many	SI	257	8.50
61.	Hostage	Mindscape	Am,I,ST	AC	28	8.47
62.	Manhunter 2	Sierra	Am,I,M,ST	AD	31	8.42
63.	TV Sports Football	Cnmwre	Am,I,ST	AC,ST	50	8.39
64.	Arkanoid	Dsc/Taito	Many	AC	69	8.38
	Wings of Fury	Brodbnd	Ap	AC	52	8.38
66.	Strike Fleet	EA	Ap,C,I	WG	79	8.37
67.	Fire Brigade	Panther	Many	WG	30	8.34
68.	Rocket Ranger	Cnmwre	Am,ST	AC,AD	75	8.32
69.	Modem Wars	EA	C,I	ST	24	8.29
	TV Sports Basketball	Cnmwre	Am,I,ST	AC,ST	33	8.29
71.	688 Attack Sub	EA	Am,I	SI,ST	59	8.27
	Drakkhen	Data East	Am	RP	32	8.27
73.	Manhunter	Sierra	Many	AD	72	8.25
74.	Police Quest	Sierra	Many	AD	98	8.23
75.	Starglider II	Rainbird	Am,I,ST	AC	65	8.22
76.	Jack Nicklaus' Golf	Accolade	Am,C,I	AC,ST	28	8.21
	Three Stooges	Cnmwre	Am,C,GS	AC	68	8.21
78.	Leisure Suit Lry II	Sierra	Many	AD	52	8.20
79.	Loom	LucasFilm	I	AD	38	8.18
80.	Abrams Battle Tank	EA	I	AC,SI	31	8.16
81.	Colonel's Bequest	Sierra	Am,I	AD	28	8.14
82.	Tetris	SpcHolo	Many	AC,ST	46	8.13
83.	Conquests of Camelot	Sierra	Am,I	AD	33	8.12
	Vette!	SpcHolo	I	AC	26	8.12
85.	Stealth Mission	Sublogic	C	SI	36	8.11
86.	Nobunaga's Ambition	Koei	I	ST,RP	48	8.09
	Shiloh	SSI	Ap,C,I	WG	54	8.09
88.	Knights of Legend	Origin	Ap,C,I	RP	26	8.08
89.	Speedball	Cnmware	Many	AC	35	8.06
90.	Russia	SSG	Ap,C	WG	61	8.05
91.	Sentinel Worlds	EA	I,C	RP	71	8.04
92.	Test Drive II	Accolade	Am,C,I	AC	42	8.02
93.	DragonStrike	SSI	I	SI	31	8.00
	Escape From Hell	EA	I	RP	25	8.00
	WC Leader Board	Access	Many	AC,ST	97	8.00
96.	Breach	Omnitrnd	Many	ST,RP	114	7.98
97.	Jordan vs Bird	EA	Many	AC	47	7.96
98.	Codename: Iceman	Sierra	Am,I	AD	32	7.92
	Prophecy	Activision	I	AC,AD	32	7.92
100.	Ghostbusters II	Activision	C,I	AC	29	7.91

Top Strategy



Top Action



Top Adventure



Top Wargame



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SUPREMACY ★★★★★

Using Statistics To Improve Your Command Of *Empire*

Conquering Worlds The Most Efficient Way

by Glenn Kenney

Table I: Percentage of Times the Attacker Defeats the Defender

Defender / **Attacker**	**Army**	**Fighter**	**Transport**	**Submarine**	**Destroyer**	**Cruiser**	**Aircraft Carrier**	**Battleship**
Army	65.8	65.8	27.8	*	7.4	0.0	0.2	0.0
Fighter	65.8	65.8	27.8	30.8	7.4	0.0	0.2	0.0
Transport	*	80.1	56.4	11.6	18.6	0.0	0.3	0.0
Submarine	*	85.2	94.7	74.5	84.7	1.9	29.9	0.5
Destroyer	*	96.0	90.4	32.0	57.3	0.6	4.0	0.0
Cruiser	100.0	100.0	100.0	99.7	99.7	57.1	99.0	8.4
Aircraft Carrier	*	98.5	96.8	81.5	88.7	1.0	51.9	0.0
Battleship	100.0	100.0	100.0	99.9	100.0	94.7	100.0	55.3

* = Attack prohibited

As I sat at my computer, I watched the red and yellow flashes on the screen. In a few seconds, it was over. My destroyer had been completely annihilated by the enemy battleship. The battleship moved a few spaces and situated itself at the choke point dividing my amphibious landing force from the major portion of the land mass. The battleship would certainly chew up any of my armies that tried to pass. What chance did I have of removing the battleship with the forces I had left?

One must frequently ask questions like this when playing *Empire*. What chance do the units sent into battle have of winning? The answer might be helpful in deciding which units are best to use against specific enemy units. With the help of a spreadsheet, a simulation package, and some knowledge of statistics, this author came up with some numbers to help players optimize the use of the units they command.

A spreadsheet was used to simulate a generic encounter between any two units in *Empire*. By adding the specific attack factor, defense factor, hit strength, and maximum number of hits, a model encounter between any two specific units could be formulated. Of course, one encounter tells very little. However, by using a simulation software package, 1000 encounters were quickly simulated between the various units. The statistics that resulted are presented as the basis for this article.

The first thing most players want to know is the chance of winning an encounter between any two undamaged units. Table I shows the results of such confrontations, with the table yielding the percentage of times the attacker will win. For instance, if a submarine was attacking a destroyer, you would find a result of 84.7%, meaning the attacking submarine will win 84.7% of the time.

One can draw several interesting conclusions from Table I. First, the attacker *always* has an advantage. The only exception to this rule is when attacking with aircraft carriers. The most dramatic result is for armies and fighters. When an army attacks another army or fighter, the attacking army has a 65.8% chance of winning. Thus, the attacker wins two out of three times. The same is true for fighters against armies or other fighters. This explains how enemy fighters always seem to cut through one's tightly grouped armies waiting to load on the transports!

Other encounters bear out the "attacker advantage" theory as well. When a fighter attacks a sub, the fighter has a 30.8% chance of winning. When a sub attacks a fighter, the fighter only has a 14.8% (100%-85.2%) chance of winning. The lesson here is: *be the attacker*.

Table I also presents several other interesting figures which would indicate the best employment of one's units. First, a

Table II:
Expected Value of Damage the Attack will Inflict upon the Defender

Defender / **Attacker**	**Army**	**Fighter**	**Transport**	**Submarine**	**Destroyer**	**Cruiser**	**Aircraft Carrier**	**Battleship**
Army	0.66	0.66	1.62	*	0.96	0.75	1.52	0.75
Fighter	0.66	0.66	1.62	1.11	0.96	1.00	1.52	1.02
Transport	*	0.80	2.33	0.71	1.46	1.01	2.00	0.50
Submarine	*	0.85	2.84	1.49	2.54	2.21	5.34	2.22
Destroyer	*	1.00	2.88	1.12	2.33	1.99	4.03	1.02
Cruiser	1.00	1.00	3.00	1.99	3.00	6.51	7.98	5.90
Aircraft Carrier	*	0.99	2.96	1.78	2.85	2.68	6.75	2.03
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* = Attack prohibited

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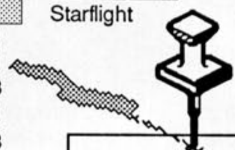
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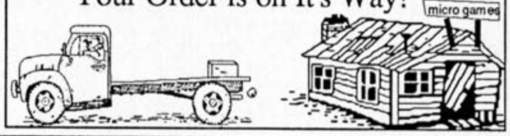
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VISA MASTERCARD

submarine is a good choice for hunting another submarine. There is a 74.5% chance of a win for the attacking sub. Some other units have a better percentage for a win, but these units will also suffer damage as a result. Since a submarine gives three damage points per hit, and only takes two damage points to sink, one need only inflict a single hit to win. Thus, the attacking sub will either be destroyed or triumph unscathed. Note that a cruiser or battleship may take *significant* damage before it sinks a submarine.

Oddly, destroyers are not very useful against submarines. One has the same chances of sinking a submarine with a fighter as with a destroyer. Since destroyers take much longer to produce, one is better off using fighters. Consequently, when one sees a submarine snooping around a friendly city, it is best to mobilize the air force to sink it.

Destroyers are best suited for intercepting and destroying transports deep in enemy territory. The destroyer has a 90.4% chance of sinking the transport and is relatively impervious to enemy fighters. With the advantage of three spaces per turn movement, destroyers can quickly get deep into enemy territory and overtake a transport moving at only two spaces per turn. If one can find a small island in enemy territory and capture it, that will enable a forward base for destroyers to be established. The destroyers can then use it both for repairs and to provide a safe haven from larger ships.

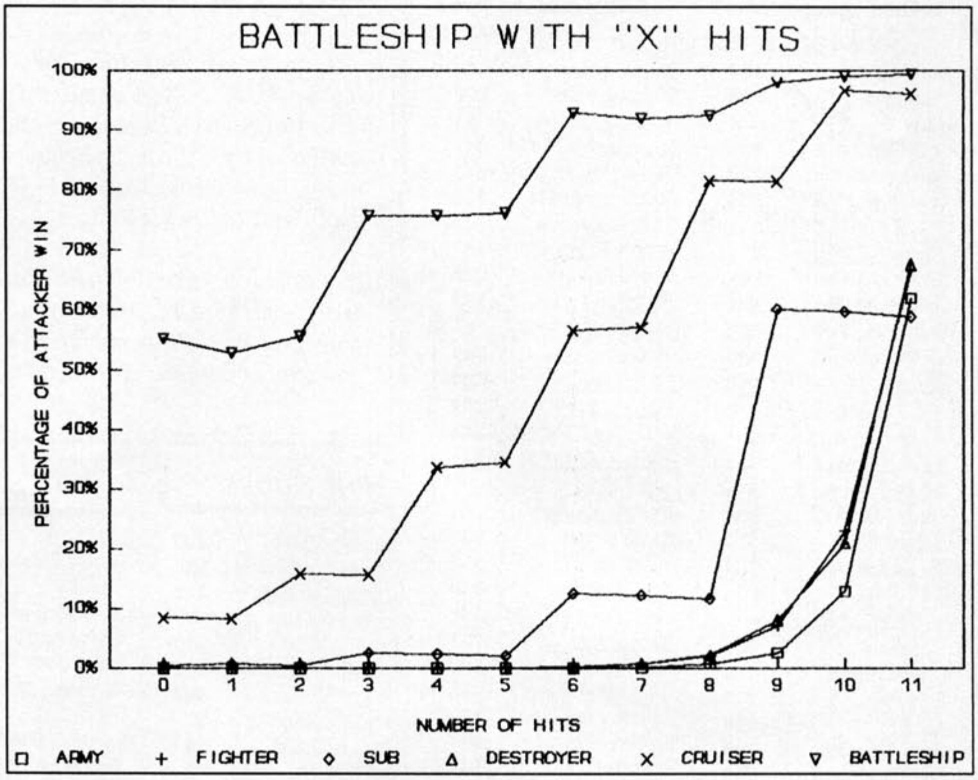
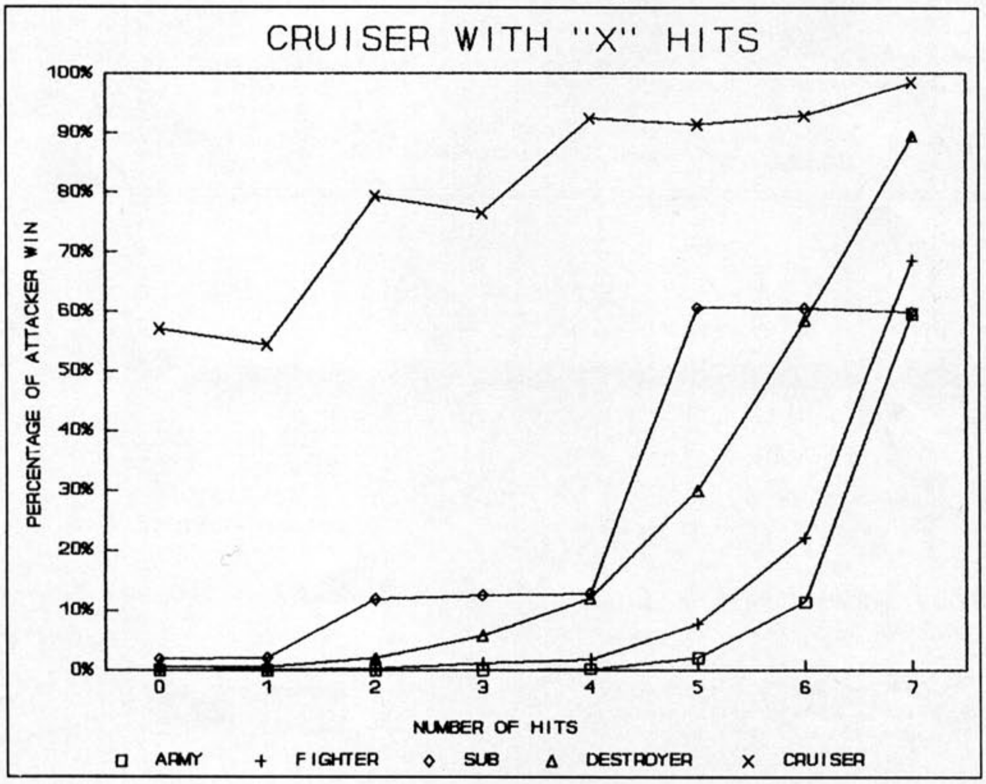


Figure 1: Percent chance of attacker defeating a battleship with X number of hits.

Figure 2: Percent chance of attacker defeating a cruiser with X hits.

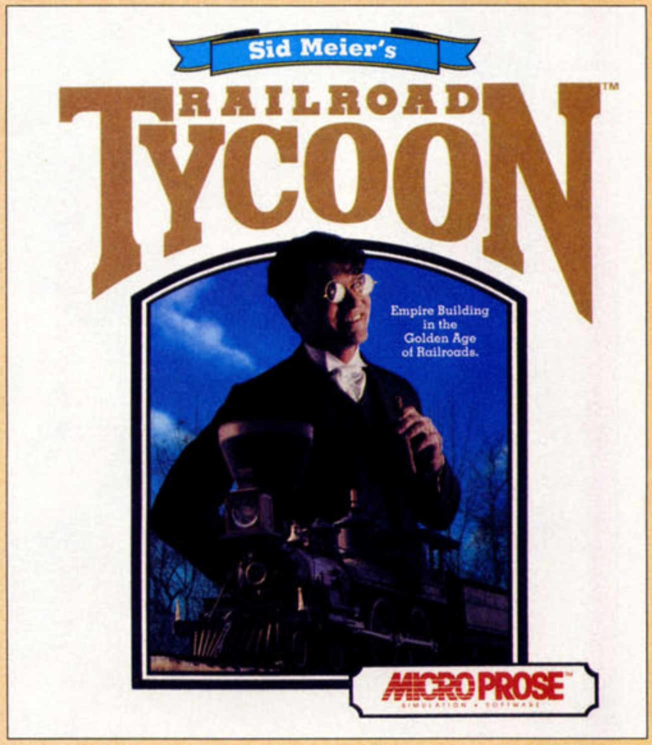


Capital ships present a special problem. By examining Table I, one notes that only a *battleship* has a reasonable chance of destroying another battleship. The cruiser and aircraft carrier are also difficult to destroy because of the large number of hits they can absorb. So, does this mean that a player must produce battleships to engage the enemy's battleships? Certainly not. With the knowledge of the damage different units can inflict, a strategy develops for the softening up of these larger units. This will allow less powerful units to destroy a more powerful one.

Tables II and III show data on damage that an attacker will *inflict* and damage that the attacker will *sustain* in any encounter. For instance, when a submarine attacks a transport, the submarine will receive on the average of .25 units of damage (see Table III). The phrase "on average" is important. These numbers represent a weighted average or "expected value." In the case above, the submarine will take zero hits 80% of the time; one hit 14.7% of the time; and two hits 5.3% of the time. The expected value is arrived at by multiplying the number of

(Continued on page 54)

The Best of Times





"1990 Game of the Year" -- Thanks CGW

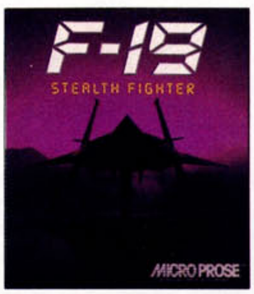


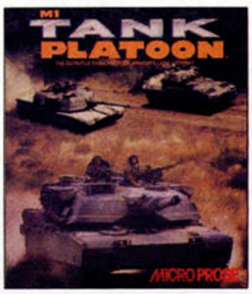
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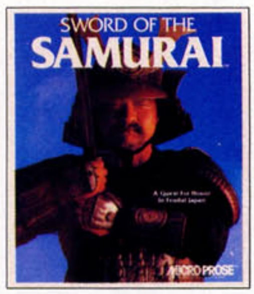


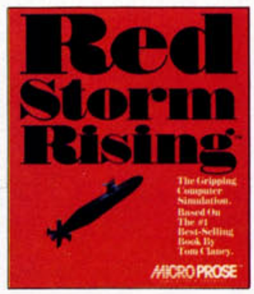
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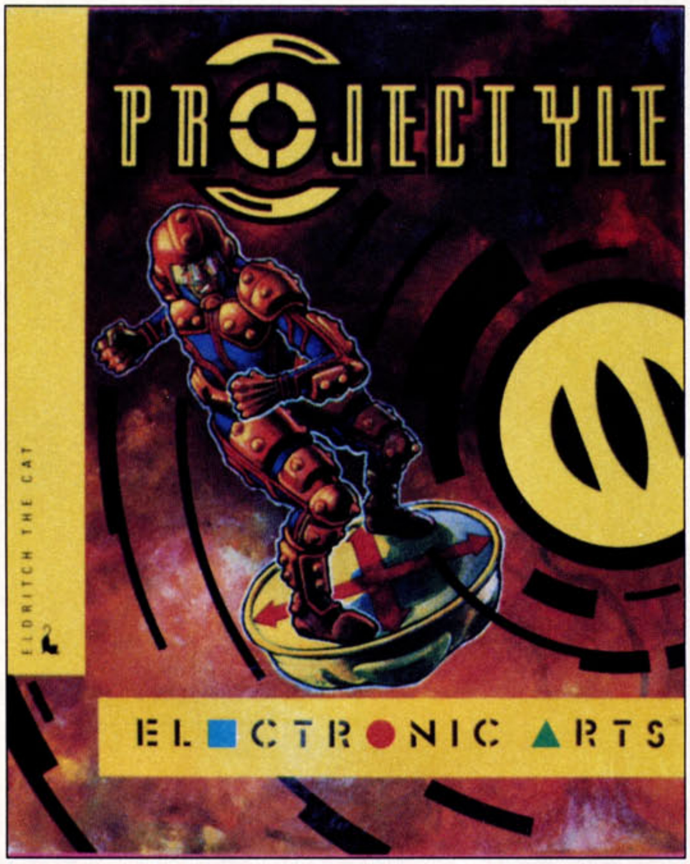
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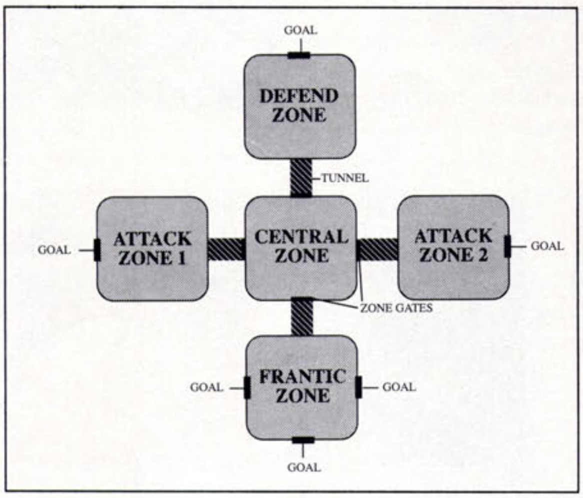
Circle Reader Service # 35

True Aim With Projectyle

by Alan Emrich and Chris Lombardi



TITLE:	Projectyle
SYSTEMS:	Amiga, Atari ST
# PLAYERS:	1-8
PRICE:	$39.95
DESIGNERS:	Marc Dawson Steve Wetherill
PUBLISHER:	Electronic Arts San Mateo, CA





Projectyle is similar to **Psygnosis'** *Ballistyx*, in that the object is to get the ball into the other guy's goal, except in *Projectyle*, players nudge, bump, and slam the ball (and opponents) with their team members' "bodies" instead of shooting at the ball with projectiles. With almost as much sound and fury as *Ballistyx*, *Projectyle* might be thought of more as "Rollerball" meets Air Hockey, with leagues, role-playing and team management carefully blended in for good measure.



What is it about a game that could turn a dyed-in-the-wool wargamer (Alan) and a dedicated adventure gamer (Chris) into excitable joystick jockeys? Where did *Projectyle* come from and why can't we stop playing it?

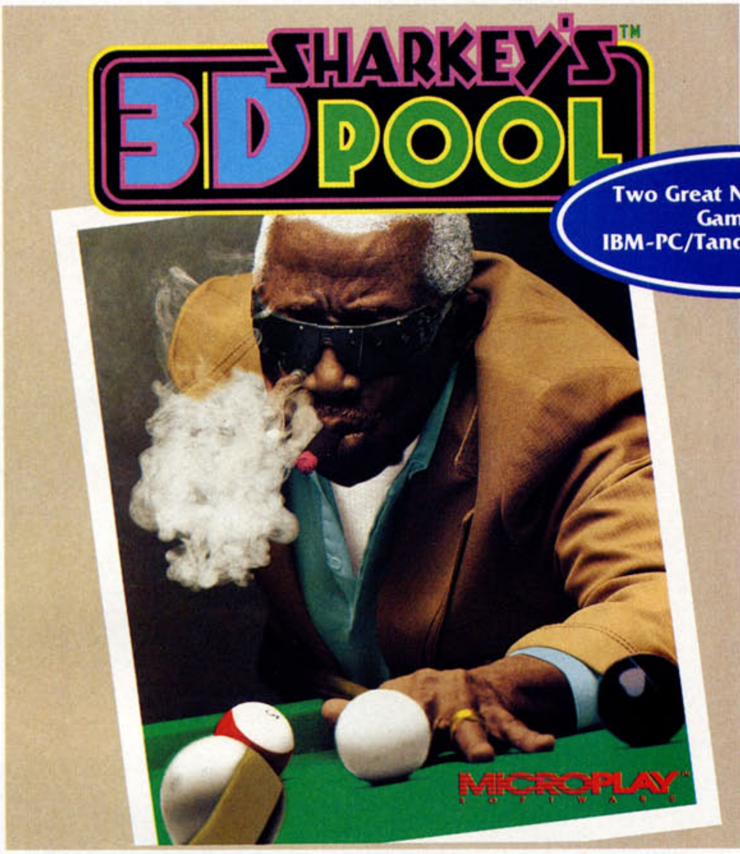
The time was when the term "British import" brought a bad taste to the mouth of computer gamers. Electronic Arts, however, has really cherry-picked some winners with the likes of *Imperium*, *Populous* and *Projectyle*. The "British import" stereotype of great graphics and sound combined with games that had little replay value has literally been shattered. We stare and yell at the monitor for hours on end, playing *Projectyle*. What *is* it about this game?

That's The Way The Ball Bounces

Projectyle features eight teams (or "tribes") who compete at the game of "Tribal." Tribal is a three-way ball game (tri-ball, get it?) where there are five square arenas, four of which are connected to

(Continued on page 56)

A New Angle On Billiards Action



Two Great New MicroPlay Games for IBM-PC/Tandy/compatibles

You can't play pool hanging from the ceiling, yet that's exactly what other billiards games seem to expect, because all they show is a flat, top-down picture of the table.

That's no way to play pool, and everbody knows it. *Sharkey's 3-D Pool* presents billards the way it really is — in full 3-D. Rotate the table to examine shots from *any angle you want.* And when you find the best one, you have complete control over power and english.

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The choice is this: you can play *Sharkey's 3-D Pool* and walk around the table, checking all the angles; or you can play another billiards game, and just hang from the ceiling. But hanging has always been for bats — sharks like to move.









Some Dreams Shouldn't Come True

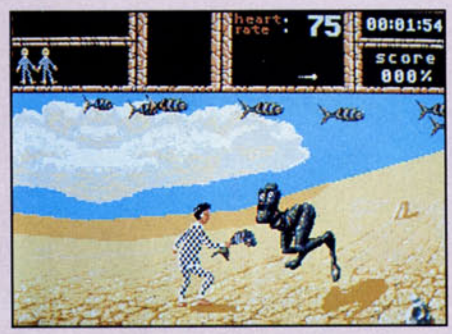
You're trapped in a land filled with places and things that can't possibly exist: carnivorous rose bushes eager for afternoon brunch, knife-wielding little girls, totem pole heads hopping on kangaroo bodies under skies full of fish.

Dodge the pyschopathic lawn mower, survive the inside of a cotton candy machine and avoid the giant wasp. Figure out what the grandfather clock is trying to say; and for God's sake look out for those malicious bats!

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A shattered Russian Army prepares a second line of defense.

Scorpion's Tale

Search for the King

As Told By Scorpia

Warning: Although "The Scorpion's Tale" is a warm and comfortable tavern of the mind with a nice cozy fire of vibrant images, our resident storyteller conjures up illuminating hints about games. If the gentle reader eschews hints, let him beware!

Ah, summer's on the way out, and autumn is on the way in. Now we're getting into *my* time of the year. Falling leaves, cool days, long nights . . . Fred, of course, is especially fond of long nights (grin). He's back from the annual Grues Convention and is a bit confused at the moment. He wonders how this can be the October issue when it's September, and I'm actually writing it in July.

He believes we've lost a month somewhere, and he's determined to go look for it. While he's doing that, you can go off on a search of a different kind.

Search For The King is a graphic adventure from **Accolade**, in a style somewhat reminiscent of **Sierra** games. The feel of play and the interface are similar, and the hero is along the lines of a Leisure Suit Larry: a perennial loser trying to make good. Unlike Larry, however, Les Manley is interested in one particular woman and decides to impress her by finding THE KING on his lunch break.

THE KING (always capitalized in the game) is a rock star cross between Elvis and Howard Hughes: immensely popular and amazingly reclusive. In fact, no one has seen him in a while, although there have been "sightings" reported everywhere. Sleazy TV station WILL, whose ratings are basement-bound, figures to give itself a boost by running a contest: a million bucks for anyone who can really find THE KING. It's a gimmick, of course. They don't really expect anyone will ever collect.

There are several caveats about the game itself: the parser is likely to drive you up the wall, the program may upset your system clock so that you have to reset it after each game session, some of the puzzles are not exactly fair, and, on occasion, a save game will restore with graphic difficulties. Twice when I played the game, different saves came back with picture graphics, but no Les. The keyboard was locked out at these times, as the game did not respond to any keys, although the "quick restore" function key did work.

Further, you have to be careful with the game's copy protection, a "look it up with red cellophane" job where you have to find the price of a part displayed on the screen. If you make a mistake, the game *immediately* exits to DOS with no second chance.

Also, "Search" belongs to the single-solution/linear progression school of adventuring where each puzzle has only one correct solution and, once you leave a particular location, there is no going back except by restoring the game. So, it's essential to have, at least, one save in each of the three locations (New York, Las Vegas and the Kingdom) in case you need to go back and get something you overlooked. Fortunately, whenever you arrive in a new location, the game will at least tell you if you don't have everything you should (a blatant indication that a restore is in order).

Finally, you can complete the adventure without a perfect score of 500 points. While Les will garner points for doing things that advance the game, he will also get some for doing things that really have nothing much to do with it. So if you come up short at the end, it's nothing to worry about.

Okay, so here's Les in his grubby little hole-in-the-wall office in the basement. After looking around and taking everything he can grab, he moves along to explore the environs, which aren't very extensive (by the way, I recommend really slow speed through most of the game, or you'll have a lot of trouble moving him around).

The only places of interest are a door (locked, of course), the up elevator and his boss's office, where, just by coincidence, a key is sitting on the desk. I'll bet that's the key to the locked door. However, if Les is smart, he won't take it while Mr. Burnbaum is watching.

Since, Les really does need that key, he must divert Mr. B's attention long enough so our boy can snarf it. Y'know, that calendar back in Les' office might be a clue here.

With the key in his hot little hand, Les nips out to see what's behind that mysterious locked door. What a disappointment . . . it's *just* a storage room, although there might be *one* item of interest.

Now, it's up out of the depths to the real world (or as real as this world ever gets). OK, so it's actually the lobby, complete with Dave the dozing guard. He may not look like much, but he's extremely important in this game. Especially when he's not awake (although you may want to wake him up once to see what he has to say, hint hint).

Outside the station, New York is pretty small. It stretches in a straight line from the empty lot on the far right to the circus on the far left (gee, that sounds almost political). The bus station in the middle, alas, is mainly for show; Les won't find anything of value inside.

However, there is the apartment building. Can Les gain entry? Sure, if he has the right item with him. Once he does get past the door, he can have a nice chat with Bobbi, a real KING fanatic, as the pictures on the wall amply demonstrate.

The object of interest here, though, is the scarf, a genuine memento of THE KING that Bobbi got at his last concert. As you might expect, she's a trifle reluctant to give it up, but she might be willing to show it off (it's her most prized possession, after all). Now, all Les needs is a little refreshment, and he's set. Just be careful, we don't want any accidents here (or do we?).

After escaping from the house (and picking up the scarf), it's time to visit the circus. Too bad Les doesn't have a ticket (can't see the attractions without one), but if he isn't bothered about doing a little manual labor, that should not be a problem.

Now, Les can visit Mme. Zarmooska fortune-teller, Luigi the strongman, Helmut the miniscule (world's smallest man!), and the big top, which contains hungry lions and a high-diving act.

Les should spend a little time talking to all these people (except the lion, of course!) to get an idea of what to do about them. As with much of the game, the what is usually obvious; it is the how that is obscure. For instance, it takes no great deductive ability to realize that Les has to give the rosin to Frederick Von Leep (the high diver). Getting the rosin from Luigi, however, is another matter.

Speaking of Luigi, he won't tell you

what's really bothering him of his own accord. You have to figure it out for yourself. Just take a good look at him, then at his picture on the sign. With a little thought, Les might be able to straighten out the problem.

And then, there's Helmut. Poor little guy, he's feeling even more depressed than Luigi. As the world's smallest man, he doesn't have much to do besides sitting around on stage all day. Helmut would love to have something to look forward to. Maybe Les can provide it.

As for Mme. Zarmooska, what's in her wagon is far more important than any fortune-telling she might do for Les. Of course, he won't be able to grab anything while the lady is around. So, how to get rid of her? It's easy, if you know she isn't quite real. Just make sure Les gets two things before he leaves.

Well, it looks like our hero is pretty much finished with the circus, and is ready for Las Vegas. Of course, there's the minor problem of getting him there. Interesting, how there's no obvious transportation around (except the bus to New Jersey, and Les isn't taking that). Les is just going to have to be imaginative here, and take the stratosphere express (no, there's nothing by that name in the game; you'll figure out what I mean, hehe).

However, there's Helmut. He isn't going to make that trip in very good shape. In fact, it's better not to take him along at all. Yet, Les is certainly going to need him later on, so Helmut has to get to Las Vegas somehow. The solution to this one is on the improbable side, so you might want to send Les to Vegas, and see if anything catches your eye upon arrival (something Les has seen elsewhere earlier). Just be sure you save before Les takes off.

All right, Les is on the outskirts of town. To the west is a hotel, and to the east is a desert. If you don't care much about points, you can bypass the desert entirely. The only reason to trudge out there is to get a completely irrelevant phone call from Stella. Les obtains some points for this (and getting out of the desert again), but that's it. The real action is at the hotel.

Scouting the hotel, Les finds the front desk, the dry cleaner's, the pool, and an elevator. Let's see where we can go by elevator. Hmmm . . . just a typical floor, with Juanita ("no speak-o English-o") the maid cleaning up, and a cart with supplies. Supplies and a skeleton key, that is. I'll bet that key is important.

It sure is, since trying to take it gives Juanita conniptions. Well, maybe Les can think of something to keep Juanita occupied while he swipes the key. Look around, Les. Something is there, even though you can't see it (every room has one, hint hint). And don't forget to check out the room itself carefully; you never know what you might find.

After sneaking back to the elevator with the key, Les finds himself going to yet another floor. This time, the doors open right into a room. Pretty fancy one, too. However, it isn't the decor that's of interest. I suggest Les give close attention to the hot tub (careful, Les...we don't want you slipping down the drain, hehe). And remember: Les should leave with everything he came in with, plus whatever he manages to find in the room.

Heading to poolside, Les finds Lyla Libido, THE KING's ex-wife, and her current "boyfriend", Mr. Fabulous . . . and Fab's bodyguard, Vito the unpleasant. If Les sticks around, he'll find out just how unpleasant Vito can be. However, our boy should talk to Fabulous once, since the response he gets contains the clue to getting Fabulous out of the way.

Darn! All that trouble for nothing. Instead of being able to chat with Lyla about THE KING, Les just sits there and watches while she goes for a dip in the pool. Oh well, at least she left a souvenir behind, so it wasn't entirely for nothing.

So much for Vegas. Yep, Les is done here already (fast worker, that Les). Now it's time to move along again. The Kingdom (THE KING's tourist-attraction mansion) beckons, and once more, Les has to find some transportation.

Let's think about this a moment. He can't walk there, he has no money, and there's no handy "stratosphere express" around. Ok, that simplifies matters, because there's only one way to travel without money (or credit cards), and people do it every day in real life.

So Les arrives at the gates to The Kingdom, his last stop (well, not quite, but he can worry about that later). The layout (once he moves from the initial screen) is the same overhead view as the circus. However, there is much less to look at here. In fact, the only areas Les can get into are Red's Bar and the mansion itself.

Red's Bar is not easy to find, because Les must step on an exact spot to reach it. Walk Les across the bottom of the large building in the upper right; he should be as close to the building as possible.

Well, look at that: the bar is holding a celebrity look-alike contest. At least, now Les knows why he's been collecting parts of a costume throughout the game. Too bad that, in this case anyway, clothes do not make the man. Les' performance is slightly less than stellar. Still, it does give him entry to the mansion.

THE KING's home is a pretty luxurious place, although Les isn't going to see all of it, just the important parts. For instance, the trophy room, where THE KING's many awards are on display, as well as his guitar (with a broken string) and a microphone. It's a shame that the alarm keeps Les from grabbing anything.

Of course, an alarm implies a switch. If Les can find the switch, maybe he can turn off the alarm. It's around somewhere, Les, I guarantee it. Not in the trophy room (that would be just too obvious!), but somewhere in the house. Look in everything.

Then there's the kitchen (see the back of the game box for some ideas on how to reach it). If Les remembers what Bobbi told him back in New York, he should have a pretty good idea of what to do here. This is a little tricky, because he has to get something that isn't visible on the screen, and is not mentioned at all when he looks at the room. Still, if Les knows what he wants, all he has to do is get it (keep this in mind for the fruit bowl in the dining room, too).

Les must be getting better at this (or possibly the puzzles are becoming fewer), because he's done with the mansion. Now what? Well, he's still dressed like THE KING, and he has the guitar and the microphone. That ought to suggest something (especially as there aren't too many places to go from here).

And at this point, player interaction comes to an end. Once the final sequence is initiated, you need only sit back and watch the animation that takes Les on the journey to THE KING and beyond (and, we hope, back!). Nice going, Les. You won the contest, and a whole lot more.

Well, I see by the old invisible clock it's that time again. If you need help with an adventure game, you can reach me in the following ways:

On Delphi, visit the GameSIG (under the Groups and Clubs menu). On GEnie, stop by the Games Roundtable (type: Scorpia to reach the Games RT). By US Mail (remember to enclose a self-addressed stamped envelope if you live in the United States): Scorpia, PO Box 338, Gracie Station, New York, NY 10028.

Until next time, happy adventuring!

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Command of *Empire*

(Continued from page 46)

hits by the percentage chance of getting the hits and adding the results. The expected value gives an indication of the relative damage that occurs when any two undamaged units have an encounter. With that knowledge, one can decide which units work best for softening up a particular enemy.

Up until now, the tables presented have only considered two undamaged units. It make sense that a unit with some damage is easier to destroy than a unit with no damage. Therefore, what are the chances of destroying units with different amounts of damage? Figures 1 and 2 show the results of attacking a battleship or cruiser that is already partially damaged.

For example, from Figure 1, a cruiser with no damage attacking a battleship with four hits has about a 34% chance of sinking the battleship.

Using a combination of the above tables and figures, one can develop a strategy for successfully attacking a battleship or cruiser with *whatever* units are available. To sink a battleship, for instance, it does little good to throw a cruiser up against it unless it has been softened up first. The cruiser simply does not have a fighting chance until the battleship has at least four hits. Six hits on an enemy battleship are optimally required for an attacking cruiser to get a decent chance of sinking it. (Players can tell when a battleship has six hits as it only moves one space per turn).

Using Table II, you can see that a submarine

(Continued on page 62)

Table III:
Expected Value of Damage an Attacker will Receive from a Defender

Defender / Attacker	Army	Fighter	Transport	Submarine	Destroyer	Cruiser	Aircraft Carrier	Battleship
Army	0.34	0.34	0.93	*	0.93	1.00	0.99	1.00
Fighter	0.34	0.34	0.94	0.69	0.93	1.00	0.99	1.00
Transport	*	1.10	2.07	2.65	2.74	3.00	2.99	3.00
Submarine	*	0.53	0.25	0.73	0.55	1.96	1.62	1.99
Destroyer	*	0.49	1.13	2.04	2.06	2.98	2.67	3.00
Cruiser	0.24	0.48	0.67	0.70	1.59	5.86	2.32	7.76
Aircraft Carrier	*	0.99	1.69	4.13	3.86	7.96	6.56	8.00
Battleship	0.24	0.52	0.16	0.80	0.50	4.99	1.69	8.88

* = Attack prohibited

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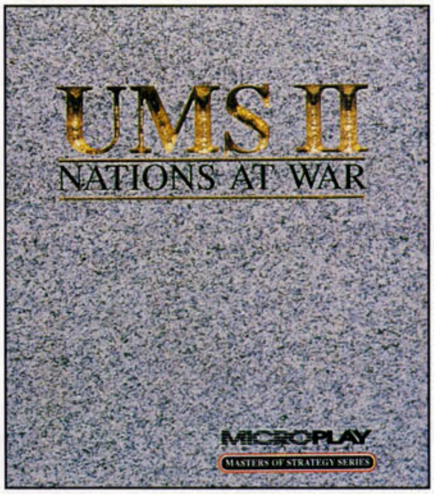
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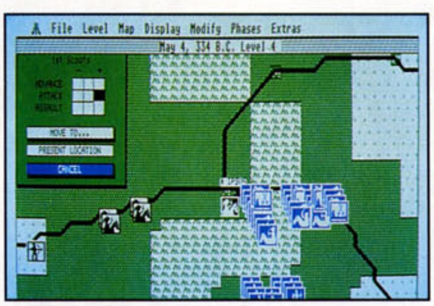
In fact, the guiding principle of UMS II is to let the player control everything, including the level of control he wants.

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MICROPLAY™ SOFTWARE

True Aim with Projectyle

(Continued from page 48)

This chart ranks the different tribes from best (1st) to worst (8th) by categories. Potential represents the tribe's floor or ceiling rating for that attribute.

	1st	2nd	3rd	4th	5th	6th	7th	8th
Rate At Start	UZTK	SLDG	CATS	TERM	VECT	JELO	MOOS	DEVS
Rate Potential	CATS	SLDG	UZTK	VECT	MOOS	TERM	JELO	DEVS
Power At Start	DEVS	UZTK	SLDG	JELO	VECT	CATS	MOOS	TERM
Power Potential	UZTK	DEVS	SLDG	JELO	CATS	VECT	MOOS	TERM
Slide At Start	MOOS	UZTK	TERM	CATS	JELO	VECT	SLDG	DEVS
Slide Potential	UZTK	MOOS	VECT	JELO	TERM	CATS	SLDG	DEVS
Boing At Start	JELO	UZTK	SLDG	DEVS	MOOS	TERM	VECT	CATS
Boing Potential	SLDG	UZTK	JELO	DEVS	TERM	MOOS	VECT	CATS
Mass At Start	DEVS	VECT	MOOS	JELO	UZTK	TERM	CATS	SLDG
Mass Potential	DEVS	VECT	MOOS	UZTK	CATS	TERM	JELO	SLDG
Overall At Start	UZTK	JELO	DEVS	SLDG	MOOS	VECT	TERM	CATS
Overall Potential	UZTK	SLDG	VECT	DEVS	MOOS	CATS	JELO	TERM

CATS = The Eldritch Cats
DEVS = Devils
JELO = Jovian Jello Juggernauts
MOOS = Manic Moose
SLDG = Sledge Hammers
TERM = Terminators
UZTK = The Uzteks
VECT = Vectors

each of the four sides of a central square. Thus, the central square has four exits, with the top, left and right exits leading to each of the three player's defensive zones (*i.e.*, where they must defend their goal from the other two players). The bottom exit from the central square leads to the wild "Frenzy Zone." Here, each player has a goal to defend (and, conversely, two in which they can score a point).

Around and A Round

Three types of competitive play can be selected for one's space-age gladiators: League Play, Sudden Death and a Single Game. League play can be thought of as the "campaign game" where teams play 3 games per week over a 6- to 21-week schedule with the team having the highest score at the end of the season being the winner (sorry, Yanks, no World Series or Super Bowl in *Projectyle*). Sudden Death is like beginning a "playoff" season. Six quick preliminary games determine which six (of the eight) teams advance to the semi-finals. The two winners plus the best runner up will meet in the finals. Points are scored as follows:

- 8 points for a win
- 4 points for second place
- 0 points for a loss
- 6 points for a winning draw
- 4 points for a three-way winning draw
- 2 points for a losing draw

The game has great potential for office tournaments and such, as up to 8 human players can compete in a league. Only three humans ever play at the same time, and they *must* have a parallel/printer port adapter to enable the third joystick to operate on the Atari ST or Amiga computers for which *Projectyle* (and most European import computer games) is designed.

First Class Coach Fare

The player also takes on the position of "coach" of his or her tribe. This means assigning players to the different positions on the playing field before each game. Coaches must determine who will make the best Centers, Defenders, Offensive players (for the opponent's defensive zones), and who the best all-around player is to cover the Frenzy Zone. Strategies may vary depending on which teams are being played and on whose home court the game will be held. Characters play only in their assigned zone for the duration of the game, and injuries can become a serious matter during league and sudden death play.

Moving Up In The Ratings

Each character in the tribe has attributes which affect different aspects of play. "Rate" is a character's speed; "Power" is the ability to accelerate (especially important when hitting the joystick trigger, which thrusts the character towards the ball for a powerful strike); "Slide" is equivalent to hitting the brakes, making the character more "controllable;" "Boing" is the amount the characters recoil in a collision; and closely related is the character's "Mass", which is helpful in shoving other characters around. Finally, each character has an Intelligence rating which indicates the skill level of the character's AI when the team is controlled by the computer (although these seem to differ very little from character to character).

Pocketbook Training

Players manipulate these character attributes by accumulating DOSH pellets during game play. Each DOSH is worth 25 credits toward the adjustment of character's ability scores. Ratings cost between three and ten credits to raise or lower by a single point (players will want to lower their character's Slide and Boing, while raising all of the other ratings). While each tribe's character ratings have certain floors and ceilings (see the chart included with

(Continued on page 64)



		CATS	UZTK	SLDG	MOOS	VECT	JELO	DEVS	TERM
Rate	Ave	59	67	65	40	45	44	20	51
	High	99	85	90	61	71	60	28	65
Power	Ave	37	44	44	35	40	43	66	35
	High	54	99	60	44	51	57	79	42
Slide	Ave	51	46	72	41	63	59	84	48
	High	45	00	56	08	38	40	75	41
Boing	Ave	89	29	41	77	81	26	44	79
	High	81	02	00	66	67	08	31	62
Mass	Ave	51	62	38	73	82	65	90	62
	High	82	82	45	87	89	71	99	74
Nous	Ave	56	56	56	55	56	56	56	55

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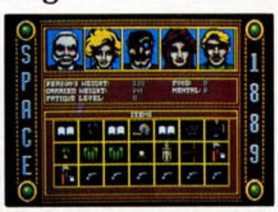
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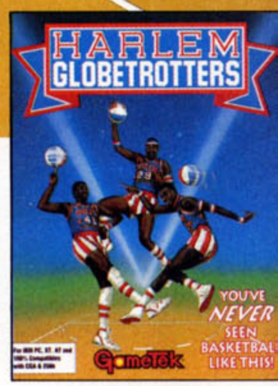
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Storm Across Europe

(Continued from page 38)

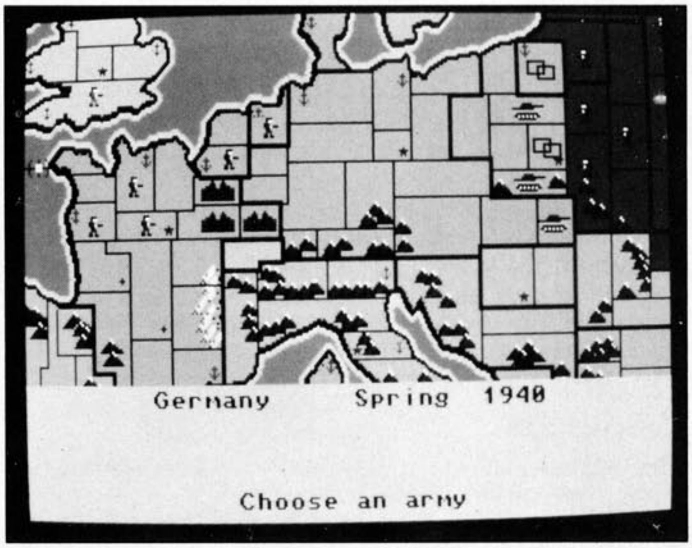
one may well wish to move the amphibs one at a time; alternatively, one could move in a massive group and use a restored game if the Royal Navy is too successful.

Once the Invasion begins, get four armies ashore, reinforce and quickly knock the Western Allies out of the war. Since partisans do not appear in Britain, the garrison requirement is nil.

Post-British Blues: Mop up small areas, seize Sweden now, as well as Yugoslavia and Greece. Unhappily, the Russians will attack the turn following Sea Lion. However, do not overreact to their assault. The Barbarossa initial assault advantages are still available once the German crosses the Polish demarcation line, so an early offensive will waste away such advantages. Gear up for Russia, and initiate the assault in the summer, when armies can assault three areas. Production should be shifted to armor, paratroops and infantry.

War in the East: Go East, Young Man. No matter what Bolsheviks are nipping at one's heels, keep the Panzers moving. The defeat of Russia is difficult, and requires tactical skill, strategic finesse and luck, but it can be achieved.

Production: The German Kriegsmarine (surface navy) is generally wasted. Production should concentrate on amphibious transports for Sea Lion and submarines (to interdict Allied shipping). Once Britain falls, the need for a navy disappears. Research into nuclear weapons may be a forlorn hope; however,



maximum research efforts can yield a two-increment increase. Since Germany begins at zero and needs an eight to employ the Bomb, optimal and maximal research can potentially yield dividends by 1943 at the earliest.

Without resorting to numerous restarts and saved games, this is unlikely, and the effort may well be wasteful; yet, there is still that fascination about the NSB (National Socialist Bomb). For the remainder of research, one may choose to concentrate on

priority items (armor, infantry, etc.) or a random scattering across the board (and hope for the luck of the draw).

Miscellaneous Observations: German allies aren't worth a bucket of warm spit. They are good for garrison duties and eliminating partisans, but should be used on the front line only for short-term emergency duty.

If Sea Lion fails, North Africa will fall. The African sideshow is a diversion of effort and troops that could better be used on the Eastern Front. Concentrate on the main theaters of operation; Spain and Turkey/Iran should be avoided. A Spanish ulcer will allow an expanded front for the Western allies, while an invasion of Turkey/Iran will open additional avenues of approach for Russian armies.

Conclusions

The graphics and user interface may reduce one's enthusiasm for this game. One must remember that this *is* a straight port from the 8-bit world. (Amiga owners with "only" 512K may have trouble believing this, as they must disconnect their external disk drive in order to play the game without seeing any gain in graphics quality over the C-64 version.)

Even so, the game can be a diverting entertainment package to those who are patient with the interface and do not overly mind the historical abstractions/simplifications necessary to create a strategic game playable in one sitting. *SAE* is slightly more sophisticated than the standard "beer and pretzels" game and is certainly a step up in complexity from programmer Dan Cermak's former design, *Colonial Conquest*. For those who liked *Colonial Conquest* and are looking for a similar game based on World War II, *Storm Across Europe* should offer an interesting interlude.

Recommended Reading List

John Erickson, *Road to Stalingrad* and *Road to Berlin*: Detailed analyses of the Eastern Front with special attention paid to the Soviet High Command.

Vincent J. Esposito, *West Point Atlas of American Wars*: The standard map reference, which includes excellent maps coupled with succinct narrative.

David Irving, *Hitler's War*: Revisionist history from the Fuhrerbunker viewpoint. If British Professor Irving had written this type of history in 1943-45, he might well have been sentenced to hang with Lord Haw-Haw.

John Keegan, *The Second World War*: A new history, better read in discrete parts rather than straight through.

Francis Miller, *History of World War II*: A contemporary (1945) account of the entire war.

Alexander Werth, *Russia at War*: The best one-volume history of the War in the East.

Peter Young, ed., *Atlas of the Second World War*: As good as the West Point Atlas, but somewhat harder to find.

M. Evan Brooks, LTC, IN, USAR, has been mobilized for active duty and will be taking an unplanned, extended leave of absence.

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Command of *Empire*

(Continued from page 54)

has an expected value of 2.22 hits per attack on a battleship. This is the best average of the "minor" units. Consequently, on average, the submarine is the best unit to utilize in softening up a battleship. Note, however, that it may take several submarines to inflict enough damage for the *coup de grace* to be inflicted.

It is important to note, too, that there is no difference between using a destroyer or fighter to soften up a battleship. They both give the same 1.02 damage units and have the same probability of sinking the battleship at all hit point levels. The lesson here is that, it makes little sense to throw a destroyer away against a battleship.

One can do the same analysis for the cruiser using Figure 2. Note that with two hits, a cruiser becomes easy prey for another cruiser. From Table II, a submarine should be able to inflict the required two points of damage on one try. Even a destroyer can inflict close to two damage units on average.

These figures are also good from a defensive standpoint. If one's cruiser has five hits, it is very vulnerable to other cruisers, submarines, and destroyers. With seven hits, all units will have a good chance to sink it. These numbers should help when deciding when to go in for repairs and what to watch out for on the way.

Tables IV, V and VI show similar data for transports, destroyers and submarines.

Table IV: Chance of Destroying a Submarine with X Number of Hits

Attacker	0	1
Army	*	*
Fighter	30.8	79.6
Transport	11.6	60.9
Submarine	74.5	74.9
Destroyer	32.0	80.7

* = Attack prohibited

Table V: Chance of Destroying a Destroyer with X Number of Hits

Attacker	0	1	2
Army	7.4	21.1	66.2
Fighter	7.4	21.1	66.2
Transport	18.6	44.6	81.4
Submarine	84.7	84.7	84.7
Destroyer	57.3	80.2	96.6

* = Attack prohibited

Table VI: Chance of Destroying a Transport with X Number of Hits

Attacker	0	1	2
Army	27.8	49.3	86.3
Fighter	27.8	49.3	86.3
Transport	56.4	81.5	95.8

* = Attack prohibited

This author has only scratched the surface of what one can do with the above information. The tables and figures can be interpreted in many ways. What is presented here is the raw data from which to make informed decisions about how best to use one's units. Armed with the above examples of how to use the data, players now have the tools needed to take on *Empire* and conquer the worlds of their choice.

CGW



The battle of Gettysburg has long been regarded as the turning point of the American Civil War. The timing and location of the battle depended entirely upon the decisions made by Union General George Gordon Meade and Confederate General Robert E. Lee.

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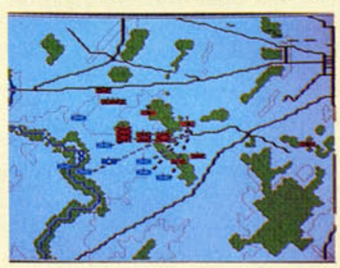
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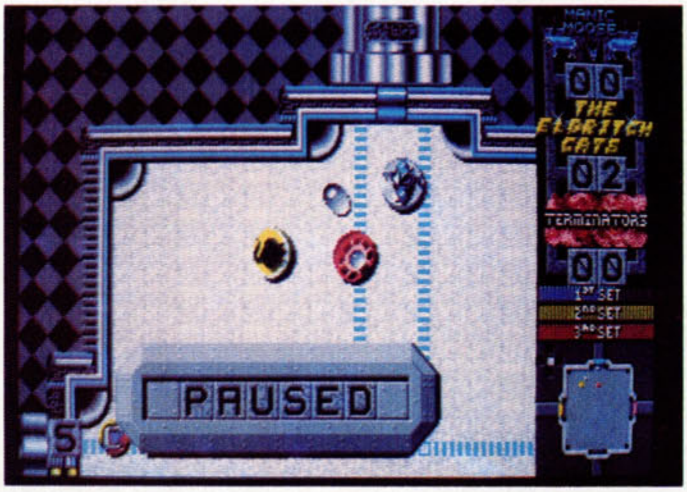


TIGLON SOFTWARE SYSTEMS, INC.

True Aim with Projectyle

(Continued from page 56)

this article), their actual numerical values are *relative to other characters* rather than absolute. This is interesting, since no other character's ratings seem to decline as another's are built up. These reviewers can only surmise that this relativity is only applied when the characters are actually interacting with each other. The final purchase element is the repair of character injuries, which can vary in costs. Often these are expensive propositions, so the depth of one's eight-player bench can, theoretically, become severely tested during league or sudden death play. Theoretically, because we played several leagues on the ST without ever seeing an injured player. Injured players are, for all practical purposes, worthless on the playing field. Sweating out a game with an injured player can be an excruciating experience.



A Pitch For The Home Team

Each team in **Projectyle** has their own home field, or "pitch" (as the Brits call it), which looks and plays much to the team's style. For instance, the Eldritch Cats play at The Podium in Liverpool, England. The Podium is designed with a psychedelic, 60's-flashback decor and plays up the cats' quick and bouncy style. The ball rockets off of the walls on this pitch, complementing the cats' blazing speed. On the other hand, The Devils play in "Hell" (where else?) where the court is made of sulfurous rock. There is little action on the ball down there and players move with the ease of an ox, bringing the quick teams down to the Devils' slow pace and allowing the Devils to inflict their powerful style of play upon visiting tribes.

Picking Up A Few Things

To add a bit of spice to the game play, certain bonus objects occasionally materialize and litter the pitch. They might alter Boing, Power or Slide (for either the individual character who first touches it, or for the entire Pitch), or might generate a "special effect." These special effects include sealing the exits, teleporting the action to the Frenzy Zone, making the ball "loony," awarding the player a "chip shot" ability where the ball hangs in the air for a while (useful for hitting over a defender) and the dreaded "about face", which causes the character to shoot away from the ball when the player presses the power button (better to sit in the corner and eat worms than to suffer an "about face" effect). The best effect one can obtain is the "free kick," where the other two characters in the zone are frozen in their place, leaving the "kicking" character to maneuver the ball as he or she (there are female characters) pleases. The effect lasts only nine seconds, which seems but an instant to the kicking player (who must carefully line up the correct "shot"), and an eternity for those who must endure being frozen, passively watching in the midsts of such an active game as *Projectyle*.

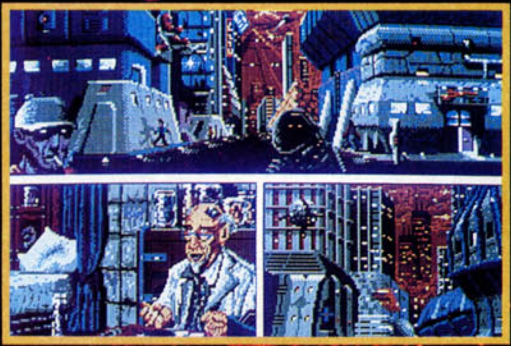
The Whole Is Greater Than The Sum Of The Parts

While, perhaps, none of this might sound new, it's the remarkable blending of these elements as they directly translate into game play that makes *Projectyle* a game we simply cannot stop playing. One actually can *feel* the difference between controlling different characters. One starts making mental notes to work on this one's Boing or that one's Mass. The speed of the game pumps up players' adrenaline levels to the point where yelling, screaming and "high fiving" abound. Injuries seem to injure player morale as well a character's performance. Coaching can be just as challenging (and important) as playing, sharpening both a player's strategy and arcade skills.

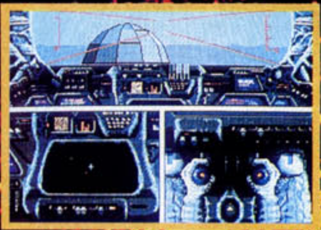
More To Come?

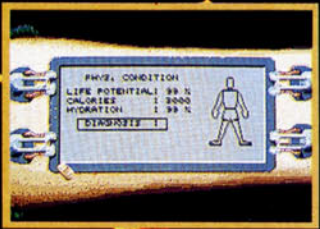
While nothing is on the designers' slate at this time, there may be future game expansion modules for *Projectyle*. New teams with new home stadiums and a playoff system for league play (requested by Americans who just love their championship series) are all possible features of future disks. It seems these upgrades will depend on sales of this product and on the whim of the designers (who are, by the way, Marc Dawson and Steve Wetherill and who together comprise Eldritch the Cat).

Projectyle would be just another "Rollerball" rip-off if it weren't for the flavor that is added in terms of individual players with ratings in 6 statistics, unique home fields with personalities of their own, and special effects objects that add twists to the game play. Combine this with "coaching" the players in one's tribe to different playing field locations, fretting injuries, and trying to beat the mighty Devils (especially in their home court), makes this a game to be reckoned with and replayed often. **CGW**




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A = Excellent
B = Above Average
C = Average
D = Below Average
F = Failure

If you wish, you may assign pluses (+) or minuses (-) to your letter grade (*i.e.*, B+, B-, C+, C-, etc.). As always, rate only those games that you have played.

Conversions Received



Codename: Iceman (Sierra) Amiga

Colonel's Bequest (Sierra) Amiga

Conquest of Camelot (Sierra) Amiga

Double Dribble (Konami) Amiga,C64

Dragons of Flame (SSI) C64

Hero's Quest (Sierra) Amiga,ST

Solitaire (Sierra) Amiga

Strike Aces (Accolade) Amiga

War of the Lance (SSI) IBM

Where in Time is Carmen San-diego? (Broderbund) Mac

Reader Input Device #75

Demographics

(List the appropriate number)

1. What is your age ?

1 = Under 14 years old
2 = 14-17 years old
3 = 18-20 years old
4 = 21-30 years old
5 = 31-35 years old
6 = 36-40 years old
7 = 41-50 years old
8 = 51+ years old

2. What machine(s) do you play games on?

(List all numbers that apply. List the machine you use most often first, the others in decending order of use).

1 = IBM, clones, Tandy
2 = Amiga
3 = Apple 8 bit
4 = Apple IIgs
5 = Atari ST
6 = Atari 8 bit
7 = C-64/128
8 = Macintosh
9 = Other (specify)

3. How much time do you typically spend playing computer games each week?

1 = Less than 2 hours
2 = 2-5 hours
3 = 6-10 hours
4 = 11-20 hours
5 = 21-30 hours
6 = 31+ hours

Games

4. Their Finest Hour (Lucasfilm)
5. Railroad Tycoon (MicroProse)
6. Ultima VI (Origin)
7. SimCity (Maxis)
8. Harpoon (Three-Sixty)
9. M-1 Tank Platoon (MicroProse)
10. Populous (EA)
11. Battlehawks 1942 (Lucasfilm)
12. Sword of Aragon (SSI)
13. MechWarrior (Activision)
14. Bad Blood (Origin)
15. Keys to Maramon (Mindcraft)
16. Future Wars (Interplay)
17. The Punisher (Paragon)
18. PGA Tour Golf (EA)
19. Jack Nicklaus' Unlimited Golf (Accolade)
20. Earthrise (Interstel)
21. Sands of Fire (Three-Sixty)
22. Faces . . . Tris III (Spectrum HoloByte)
23. Escape From Hell (EA)
24. Secret of the Silver Blades (SSI)
25. Hoyle's Book of Games: Volume 2 (Sierra)
26. Projectyle (EA)
27. Star Control (Accolade)
28. William Tell (Electronic Zoo)
29. Edward O. Thorp's Real Blackjack (Villa Crespo)
30. Flood (EA)
31. Storm Across Europe (SSI)
32. Flight of the Intruder (Spectrum HoloByte)
33. The Global Dilemma: Guns or Butter (Mindscape)
34. Imperium (EA)
35. Skate Wars (Paragon)
36. Harpoon: Scenario Editor (Three-Sixty)
37. Nuclear War (New World)
38. Second Front (SSI)
39. Gold of the Americas (SSG)
40. Bandit Kings (Koei)

Articles

41. Storm Across Europe Review
42. Red Baron Sneak Preview
43. Their Finest Hour Strategy
44. Search for the King Hints
45. Opinion on Secret of the Silver Blades
46. Empire Strategy
47. Pre-20th Century Paiktography
48. Nuclear War Review
49. Projectyle Review
50. William Tell Review
51. Editorial
52. Game Ratings Chart
53. Rumor Bag

Demographic Questions

54. How important are a game's graphics to your purchasing decision?
a) most important,
b) very important,
c) fairly important,
d) somewhat important or
e) not very important.

55. How important is a game's sound support to your purchasing decision?
a) most important,
b) very important,
c) fairly important,
d) somewhat important or
e) not very important.

56. How important is mouse support for a game to your purchasing decision?
a) most important,
b) very important,
c) fairly important,
d) somewhat important or
e) not very important.

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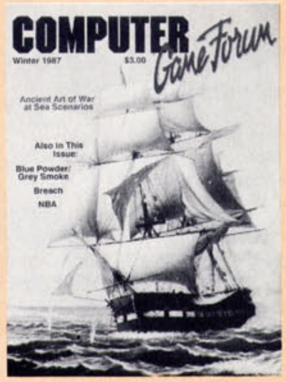
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Computer Game Forum



Hey! Collectors! Here is your chance to get the *entire press run* of a computer game magazine! It's all here: the premiere issue... the final issue... the entire press run! Well, actually the premier issue and final issue WERE the entire press run. In 1987 the gang at CGW started a sister publication called *Computer Game Forum*. After two issues it was incorporated into CGW. Some of your favorite CGW columns got their start in CGF (ie. Rumor Bag, Scorpion's Mail, Inside The Industry, and others). Some of the games covered the two issues of CGF were Kampfgruppe (scenarios); Ancient Art of War at Sea (scenarios); Breach (designer notes); Pirates! (review); Gunship (strategy), and others. Get both issues for $5.00.

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#74 - THE LORD OF THE RINGS; Report From CES (Part 2); Sands of Fire; Keys to Maramon; Malta Storm; **1990 Game Of The Year Awards**; Earthrise Hints; Computer Game Designers Talk About Game Design; Future Wars; Centurion; Bad Blood; **Railroad Tycoon Strategy** (Part 2);and More!

Pre-20th Century

(Continued from page 13)

product proves that a World War II game system does not necessarily transfer well to the American Revolution.

Seven Cities of Gold (At/Ap/C/I/M; 4.3,.5) [EA; 1984; $14.95; ****]. A classic rendition of the Exploration and Conquest of the New World. Graphics on the 16-bit machines are relatively poor (considering the capabilities of the machines), but on the earlier releases, the game remains a classic. *CGW* Hall of Fame game.

Shiloh, The Battle of (At/Ap/TRS-80) [SSI; 1981; O/P; ***+]. SSI's first rendition of the Civil War battle, it is a true beer-and-pretzels type of game. Easy to learn and play, it is marred by marginal graphics and ahistoric results.

Shiloh: Grant's Trail in the West (Ap/C/I/S; #43) [SSI; 1987; $39.95; ****]. SSI's more recent and more accurate rendition of the Battle of Shiloh.

Six Gun Shootout (At/Ap/C; 5.4) [SSI; 1985; O/P; ****]. A Western simulation, owing more to Hollywood than history, it is an easy-to-learn game and one which is still fun to play. Do not expect to learn any historical insights into the Old West. Just sit back and go along for the ride.

Sons of Liberty (At/Ap/C/I; #46) [SSI; 1987; $14.95; ***+]. SSI's Civil War engine simulates the American Revolution. Covering a somewhat neglected period, this simulation is accurate and detailed, offering three different battles: Bunker Hill, Saratoga and Monmouth.

Sword of Aragon (I/Am; #65) [SSI; 1989; $39.95/$49.95; ***+]. A medieval sword-and-sorcery simulation, this game yields a high playability factor, although its graphics and user interface are only marginal.

Sword of the Samurai (I; #67) [MicroProse; 1989; $54.95; ****). The unification of Japan as seen by MicroProse. In the same vein as *Pirates*, the game was not as successful, although game play, historical research and game atmosphere are near perfect. Duels, melee sequences and set-piece battles characterize this Oriental oeuvre.

U.M.S.—The Universal Military Simulator (I/M/S/Am; #43,48,51) [Rainbird; 1988; $39.95; **+]. A visual feast, but a playable desert, *U.M.S.* is incorrect on two counts—it is neither universal nor a simulator. It lacks a naval option, and the user interface is quite clumsy. The initial disk includes the Battles of Arbela, Hastings, Marston Moor, and Waterloo (the last of which omits the Prussians *in toto*).

U.M.S. Civil War Disk (I) [Rainbird; 1989; $; N/R]. An expansion disk for *U.M.S.*, it includes the Battles of Gettysburg, Shiloh, Antietam, and Chatanooga. It requires the *U.M.S.* game disk.

U.M.S. II (I/S/M/Am) [MicroPlay; 1990?; $59.95?; N/R]. A sequel to *U.M.S.*, this simulation is more detailed, and will cover the Campaigns of Alexander the Great. Other planned scenarios include the Campaigns of Napoleon. To be reviewed upon publication.

Wargame Construction Set (At/C/I/S) [SSI; 1986; $14.95; **+]. A design-your-own simulation covering warfare from a tactical level throughout history. Marred by a system more attuned to World War II tactics than to a generic battle system.

Waterloo (I/S/Am; 73) [SSI; 1990; $59.95; ***]. SSI's import of the British simulation of the famous battle, as seen from the "commander's eye". Much more of a wargame than the historic staff simulations more commonly produced, it is a fascinating, albeit frustrating, game. Designer Peter Turcan has also designed *Borodino* and *Armada*.

Wooden Ships & Iron Men (C) [Avalon Hill; 1986; $35.00; **+]. A board game classic, this computer rendition suffers from poor graphics and a limited computer opponent.

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INFOCOM

Win Your Wings

Wanna' win your *Wings*? Well, just answer the following questions about Cinemaware and Computer Gaming World and you can win a copy of *Wings* (Cinemaware's new WWI air game). Send your answers to *Computer Gaming World, Wings* Contest Dept., P.O. Box 4566, Anaheim, CA 92803. The top ten scores will receive copies of the game. In case of a tie, winners will be chosen randomly from among the entries with the most correct answers.

1. How many games are currently included in *Computer Gaming World*'s Hall of Fame?

2. How many Cinemaware products are included in *CGW*'s TOP 100 Games (October 1990 issue)?

3. Which was the first Cinemaware product to be named as the top strategy game in *CGW*?

4. Which was the first TV Sports product released by Cinemaware?

5. Which Cinemaware product was nominated by *CGW* as the Top Action Game of 1990?

6. What is the title of the first personal combat simulation game from Cinemaware?

7. What is the first Cinemaware product to feature live actors, real film backdrops, and animated computer graphics on a CD ROM format?



WINGS SCROLL

Win all five medals in Cinemaware's new WWI *Wings* game and you can get an official ***Wings* Achievement Scroll**. Send *CGW* a picture of your winning screen (with the five medals) before December 28, 1990 and we will send you an official scroll commemorating your achievement. *CGW* will evaluate all entries to determine validity. Send your screen shots to *Computer Gaming World*, *Wings* Contest Dept., P.O. Box 4566, Anaheim, CA 92803.

The Rumor Bag

(Continued from page 14)

In fact, he might even cite *Elvira, Mistress of the Dark* as an adventure coming from a different source. He could say that **Accolade** is importing **Horror-Soft**'s action adventure, loosely based on the persona of the bewitching television film hostess, which is garnering so much attention in Europe. Having the player journey through an ancient castle in order to retrieve six keys sounds rather like standard fare, but the graphics are supposed to be something extra-special. I doubted if he'd say anything about **GEnie**'s new *Dragon's Gate* game using an Etruscan pantheon or being the first computer role-playing game to factor aerial combat into the equation. After all, I had just cadged that out of designer Mark Jacobs a couple of days ago.

"Do you know or have any knowledge of who might know anything concerning **Sierra**'s decision to . . . ah, modif . . . alter . . . er . . . change the name of the *Hero's Quest* series?" I would have continued in my daydream interrogation of the well-known CEO. My subconscious surprised me, though. Davis quickly noted that **Milton Bradley** had trademarked the name *Hero's Quest* at an earlier date. In my daydream, he continued to unfold revelations like the fact that **Origin**'s *WingLeader* had become *Wing Commander* in order to avoid confusion with **Nova Games**' *Wingleader* and cited possible confusion in the future between **Paragon Software**'s *Imperium* (based on the **Game Designers Workshop** boardgame) and **Electronic Arts**'s European import with the same name. He also noted that **GDW**'s World War I aviation game and **Three-Sixty**'s upcoming World War I game had the same name, *Blue Max*.

Naturally, I pressed him further in my imaginary interrogation, trying to find out if there was to be any additional name confusion in the industry. He doubted it, since many of the upcoming titles are licenses of successful boardgames or pen and paper role-playing games. **Chaosium** has licensed *Call of Cthulhu* to French publisher **Infogrames**; **Paragon Software** will publish versions of *Space 1889* (with a significantly improved combat system over *MegaTraveller 1: The Zhodani Conspiracy* and the ability to create your own "careers," i.e. character classes) and *Twilight 2000* (Marc Miller, creator of *Traveller*, will be writing the story); **Supremacy Games** is nearing completion on *Computer Supremacy*; and **GEnie** is preparing to unveil an on-line *Dungeon Master's Assistant*, licensed through **TSR**, that allows players/dungeon masters to create new characters, monsters, treasures and dungeons (or even adventure through a dungeon on-line) more efficiently than ever.

Unfortunately, I wasn't able to listen to Davis' actual testimony. I ended up in some kind of armed services subcommittee by mistake (all these committee rooms look the same to me). The congressmen were talking about so many mega-billions of dollars for new planes, subs and the like that I started paging through my hard disk to see what kind of advanced goodies I had. I found out that I had *Das Boot*, a German U-Boat simulation from **Three-Sixty** that is expected to go head-to-head with *Silent Service II*, a dynamite WWII sub simulation which takes place in the Pacific Theatre. I also noticed that the name of one of my games had changed. *Ace of Aces II*, the WWI aerial combat simulation from **Three-Sixty**, is now being released as *Blue Max: Aces of the Great War*.

The tone of the hearing changed and received my complete attention when some of the congressmen started debating the Iraqi situation. Evidently, they weren't the only ones concerned about the situation. A page brought me a note from a congressman which indicated that **MicroProse** plans to have an Iraqi scenario in *UMS 2*, their **MicroPlay** line's improvement over the original *Universal Military Simulator*. The note went on to suggest that scenarios from the campaigns of Alexander the Great, Napoleon, the invasion of Normandy, and a science fiction battle will grace the product.

Then, the low-life politician went on to make fun of my boss, Editor Wilson (I do, too, but somebody has to defend the unarmed in a battle of wits). It claimed that he had misspelled Paul Jaquays' name in *The Lord of the Rings: Volume 1* sneak preview. Then, he had the audacity to claim that I had made a couple of mistakes. Apparently, I had placed Loren Wiseman among the stalwarts at **FASA** instead of **GDW** and mislabeled **GEnie**'s upcoming *Feudal Intrigue* as *Feudal Entry*. Hey! It's hard to hear with a tapped phone! **GEnie** is lucky I didn't call it "Futile Entry."

I scribbled a note in reply that told the congressman that **MicroProse** wasn't the only company scrambling to add Iraqi scenarios to Fall products. "For your information," I underlined this sentence so he would know that he wasn't the *only* person who had classified information, "a source inside **Spectrum HoloByte** has indicated that a Fall product could have an Iraqi scenario (probably the new *Falcon* mission disk) and **Activision**'s *F-14 Tomcat* could feasibly have such a scenario.

Gee, no wonder nothing seems to get done in Congress. All the committees look the same. Maybe someone ought to do a congressional subcommittee simulation (volumes of documentation and very few action sequences).

Over There

(Continued from page 32)

Music Creator tunes or IFF samples; use the copper lists to create rainbow effects; plus you can transfer STOS programs to your Amiga.

AMOS comes on two disks, with a 293-page manual and a separate index booklet and newsletter.

In addition to the above, when you register, you are sent a regular bi-monthly newsletter which includes hints/tips and readers' queries as well as news of forthcoming updates, modules, etc. STOS users also get a copy of the "STOS Word" word processor program free.

There has been a wealth of support for STOS. At the moment modules include a STOS Compiler (which speeds up programs), STOS Maestro (a music package that enables you to add sampled sound to your programs), STOS Maestro Plus (that includes a sampler cartridge) and STOS Sprites 600 (which includes over 600 ready-made sprites for you to use). In addition, a four-game compilation, called *Games Galore*, has been released which includes four games that have been created using STOS. Included in this pack is a copy of STOS Squasher — a program to squeeze STOS files to a fraction of their normal size.

The AMOS package has some catching up to do, it seems. However, Mandarin is already planning to release AMOS Compiler and AMOS 3D, a utility which will enable Amigans to create 3D games (a STOS implementation of AMOS 3D is not far behind).

If that little lot isn't enough, there is an AMOS and STOS public-domain library which contains games, fonts, music files, anti-virus programs, etc. Also, a hotline is present to answer any queries. Then there's the £5,000 cash prize which will be given to the person or team which creates a high-quality, marketable game. The winner of the 1989 STOS competition, Simon Cook, has his game, called *Cartoon Capers*, on the market now. The runners-up had their efforts included in the *Games Galore* compendium mentioned above. Finally, (whew!) there is a book available for STOS (the AMOS version will be available soon), called *The Games Makers Manual*, written by Steven Hill, who wrote the AMOS manual. Apparently, the AMOS version of the book will have many new sections to cater to the extra facilities and power available to the Amiga.

Contact the usual mail-order addresses for information on prices and availability, as listed elsewhere.

Topologika is back! Remember the text-only PC adventure, called *Avon*, mentioned in a previous "Over There?" Well, now make way for *Return To Doom*. The second in a planned trilogy of adventures featuring the planet Doomawangara (ask Topologika about the first episode — *Countdown To Doom*). You are the only explorer ever to survive the dangerous planet of Doom. But an unexpected distress call sends you back. It appears that an ambassador has been kidnapped by a bunch of renegade robots. Weird and wonderful puzzles are promised—strange weather conditions, alternative universes and so forth. Coming on a single 5 1/4 inch disk, with on-line help, *Return to Doom* can be obtained from Topologika, PO Box 39, Stilton, Peterborough, England, PE7 3RL. Tel: 01144 733 244682. Visa is accepted.

Speaking of adventures, **Zenobi Software**, from England, have a couple of adventures for your ST. In the first adventure called, "imaginatively", *The Adventurer*, you play Jason Kirkwood, who has won through to the finals of the World Famous Adventure program, screened on National Cable TV. The aim is to become the "Adventurer of the Year". After being introduced to the audience you are tested for the last time, then you enter the portal to complete your quest. *The Adventurer*, which arrives on a single disk, is a pure text game with around 200 locations. Price is a measly £6.95 (which includes a free blank disk).

The second **Zenobi** game is a text/graphic adventure called *Whiplash & Wagonwheel*. It is 1958. You are John Masterton. Hitching a welcome ride from a friendly trucker, you gaze out of the window as the rain lashes the road ahead. After a short drive the trucker pulls in to a diner, leaving you in the truck. When the driver doesn't appear for some time you decide to investigate. Sure enough, there's no sign of the man and everyone denies ever seeing him—even though you saw him walk into the place with your own eyes. So what happened?

The display includes a half graphic/half text format along with three pop-up windows that contain objects present, people present and available directions. The price is £6.99.

Both ST adventures can be purchased from Zenobi software, 26 Spotland Tops, Cutgate, Rochdale, Lancs., England, OL12 7NX.

From German software house, **Rainbow Arts**, comes *Khalaan* (PC, ST and Amiga). You play one of four great caliphs, great rivals all, suddenly united by the realization of a dark prophesy. A dark intruder threatens to possess the land and only by defeating him can you hope to call yourself The Great Caliph. You'll require diplomatic, tactical and war campaigning skills to negotiate, trade and battle your way to victory. The game includes action sequences which, rather unfortunately, take the place of tactical battle scenes. The digitized sound and graphics are well done, however, adding to the atmosphere. *Khalaan* was coded by CHIP, responsible for *Day of the Pharaoh* and *Joan of Arc*.

Finally, from the English software house **Impressions** (who've just clinched the Omnitrend distribution deal over here), may I present *Rourke's Drift*. It is January 22nd, 1879. A supply depot is manned by 137 British soldiers (36 of which are hospitalized). News has just arrived that 1,500 men have been wiped out at Isandhlwana by a large Zulu army. Now 4,000 Zulus are approaching Rourke's Drift.

You control each of the 137 British troops. The play sequence is divided up into an order phase and a battle phase. You can give a variety of movement commands (via point-and-click mouse commands). Other commands include kneel/fire and stand/fire. The target is selected by mouse pointer. Close combat is another option. Medics and quartermasters complete the British complement. Available for ST and Amiga.

The above games, and any of the other games mentioned in "Over There" in past issues, can be obtained from:

Computer Adventure World
318 Kensington
Liverpool, England, L7 0EY
Telephone: 01144-51-263-6306

SDC
60 Boston Road
London, England, W7 3TR

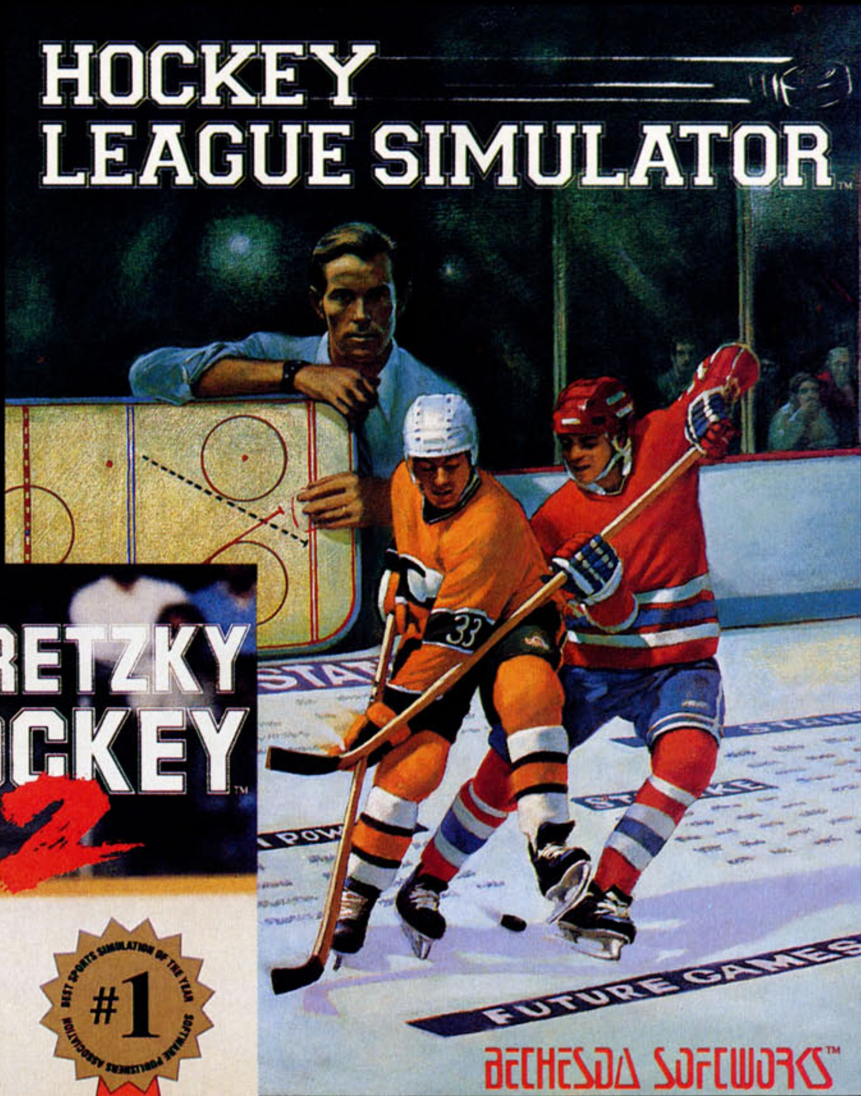
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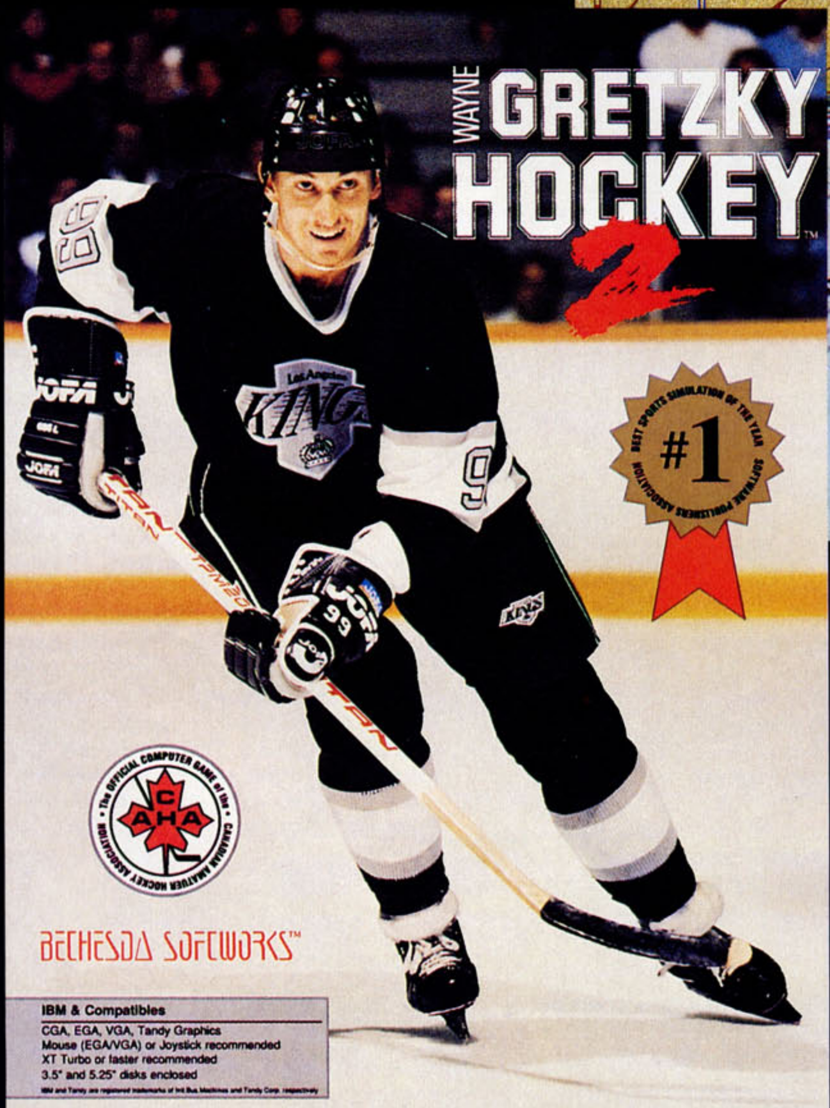
All of the above telephone numbers assume you can dial direct. If you have any trouble, contact the international operator for assistance. **CGW**

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Wayne Gretzky Hockey available for the IBM, Amiga, C-64, ST and Mac.
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Taking a Peek

(Continued from page 8)

game with *depth*! Minutia concerning every major political personage in the empire (especially their loyalty), every conceivable economic concern (talk about "Guns or Butter!"), establishing military credibility and imperial expansion, *plus* making alliances, wars and dealing with one's intelligence and diplomatic corps might overwhelm all but the haughtiest strategy gamer. Rich in detail and scope (although short on graphics), this is an "everything-you-can-think-of-is-included" type of strategy game with a fairly long learning curve. Atari ST, Amiga ($39.95). Circle Reader Service #4.

PGA TOUR: Just when you thought they couldn't do anything more with a golf game, EA comes out with this simulation that encompasses nearly *every* aspect of the game in a beautifully cinematic style. Players compete with sixty of golf's best on three Tournament Player's Club courses: Sawgrass, Avenel, and West Stadium, and a fourth fantastic course, Sterling Shores. Gee-whiz features include a 3-D contoured map of the greens, a stat-tracking function, and aerial fly-by views of each hole. IBM ($49.95). Circle Reader Service #5.

Electronic Zoo
3431-A Benson Avenue
Baltimore, MD 21227

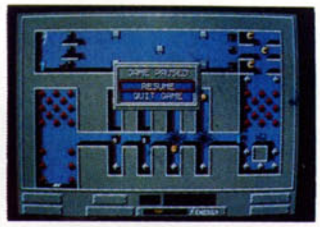
TREASURE TRAP: Hundreds of leagues below the sea lies the inundated hull of the *Esmerelda*—100 rooms of bullion bounty available to the first derring-doer to don a diving suit. Players will have to pluck this pile o' plenty from the devious traps and the ocean-going inhabitants that protect it from plundering paws. This is an excellent visual-spatial puzzle game for the action/strategy aficionados. Amiga, IBM ($39.95). Circle Service #6.

Innerprise Software
128 Cockeysville Rd.
Hunt Valley, MD 21030

THE PLAGUE: This is an action game of the sort too typical for the Amiga. The player's lone figure runs, jumps, and shoots his or her way through your average monster-sorts on his or her quest to. . . to. . . well, what does it really matter? The packaging uses such adjectives as breathtaking and mind-captivating, but the best part of the game is the "eerie," made loud to be played loud, soundtrack. Amiga ($39.95). Circle Reader Service #7.



The Plague



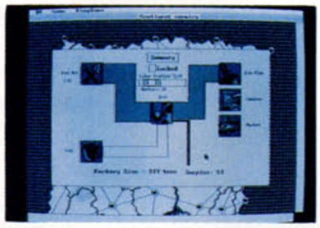
Future Classics Collection



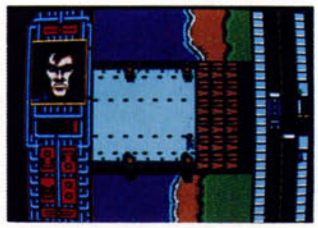
*Operation Com*bat*



Questmaster



Guns or Butter



The Punisher

Lance Haffner Games
P.O. Box 100594
Nashville, TN 37224

TKO PRO BOXING: Those who remember the Atari 8-bit *Computer Title Bout* from Avalon Hill and *Ringside Seat* on the Apple II and C-64/128 will have a general idea of what *TKO Pro Boxing* has to offer. Although TKO does not even have the primitive graphics of the earlier games, it does, however, feature intriguing strategy, ability to modify boxers and a larger library of competitors to choose from than the earlier games. The computer opponent leaves something to be desired, but the game is still worth considering. IBM ($39.95). Circle Reader Service #8.

Live Interactive Video Entertainment
30151 Branding Iron Road
San Juan Capistrano, CA 92675

FUTURE CLASSICS COLLECTION: While these games may not live up to their pretentious title, they do have something to offer for action fans. This collection of five arcade/strategy allows two players to compete head to head in a variety of typical action settings. "Disk Man" and "Diet Riot" offer simple maze game action of the PacMan variety, "Lost in Maze" is a simple dungeon exploration game, "Blockalanche" is a 3-D spin-off of Tetris/Block Out, and "Tankbattle" is a 90's version of "Tank" on the Atari 2600 (remember those?). The games can be played against the computer, though the real value is in head-to-head play. Amiga ($49.95), IBM ($39.95). Circle Service #9.

Merit Software
13635 Gamma Road
Dallas, TX 75244

OPERATION COM*BAT: A tactical armored battle unfolds before your eyes, with elements akin to such diverse games as "Ogre," "Modem Wars," and "Cytron Masters." Playable by modem or against the computer, this abstract wargame offers interesting features like supply limitations, unit differentiations, and air

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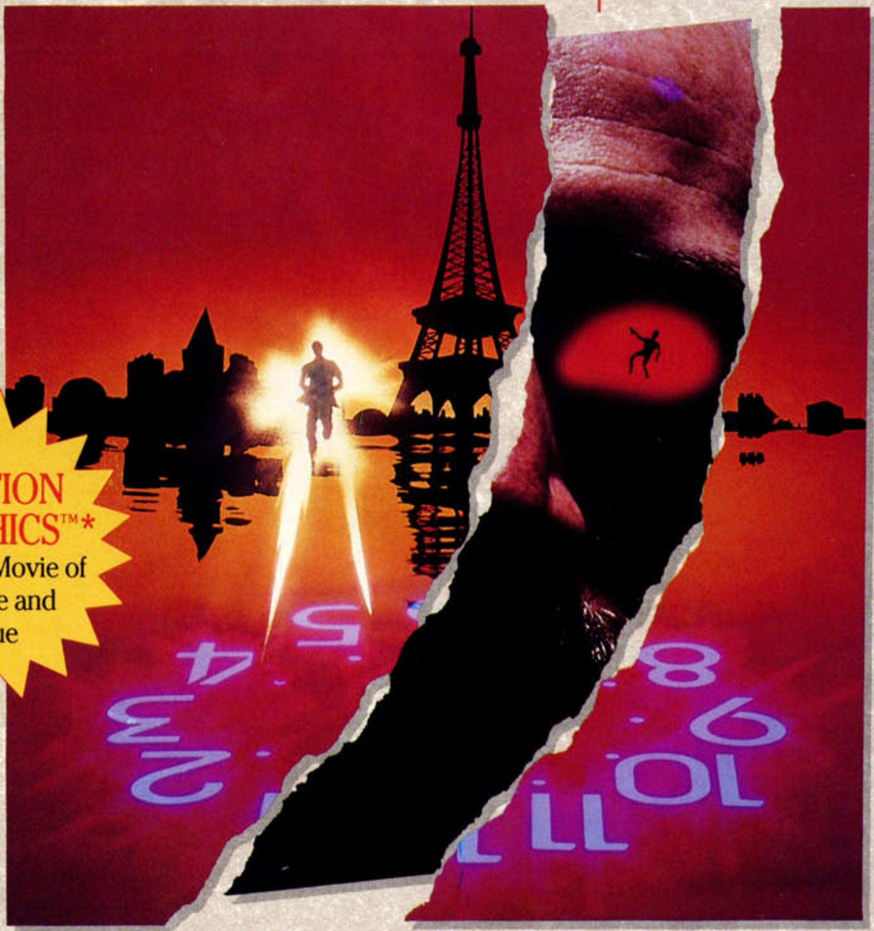
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power. On the down side, enemy units are no weaker defensively when flanked or ambushed, and the road/bridge networks are kind of cheesy. Still, this compares about the same as the current selection of modemable wargames out there right now. Amiga ($49.95). Circle Reader Service #10.

Miles Computing, Inc.
5115 Douglas Fir Road, Suite I
Calabasas, CA 91302

QUESTMASTER: Originally published in 1987 as *Dondra*, this graphic adventure is making an encore appearance under a new title and with a new publisher. Set in the land of Dondra, adventurers work through puzzles of moderate difficulty on their quest to find the Crystal Prism of Heheutotol to rid the universe of the evil Colnar. The graphics are cute and the storyline as silly as they come, though the split screen graphic/adventure is out of vogue and the parser a bit behind the times. Apple ($34.95), Apple IIGS ($39.95), C64 $($34.95), IBM ($39.95). Circle Reader Service #11.

Mindscape, Inc.
19808 Nordhoff Place
Chatsworth, CA 91311

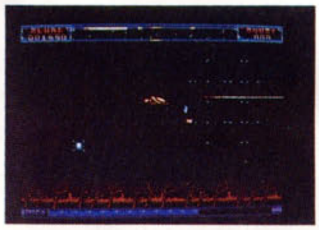
THE GLOBAL DILEMMA: GUNS OR BUTTER: Chris Crawford ("Balance of Power," "Balance of the Planet") tries to strike another balance with "Guns or Butter," but this time it's war! The player micromanages a textbook planned socialist economy (the kind that doesn't work in real life, but makes a playable game laboratory) through the trials of world conquest. The essence of the game is getting every worker in the state allocated *just right* to the various production sectors. The key lesson (it seems that every Chris Crawford game has a key lesson): economies of scale in production. IBM, Macintosh ($49.95). Circle Reader Service #12.

Psygnosis Ltd.
South Harrington Buildings
Sefton Street, Liverpool L3 4BQ
England

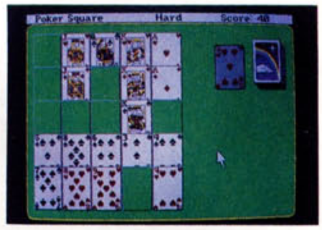
ANARCHY: This game is naught but a souped up *Defender* (remember that old arcade hit?). The game is from England, with the rules (in four languages, no less) using such words as "blighters" and "tut, tut." Atari ST. Circle Reader Service #14.

Paragon Software
180 Lakefront Drive
Hunt Valley, MD 21030

THE PUNISHER: The dark world of Marvel Comics' Punisher is brought to life in an action/adventure that combines a three-quarter view adventure universe (very similar to that used in MegaTraveller) and several action sequences. The player takes part in 50 missions—ridding Manhattan of crime—and raising enough money to buy information leading to the Kingpin. IBM. Circle Reader Service #13.



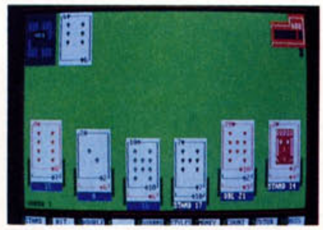
Anarchy



Hoyle' Book of Games Vol. II



Flight of the Intruder



Edward Thorp's Real Blackjack

Sierra On-Line, Inc.
P.O. Box 485
Coarsegold, CA 93614

HOYLE'S BOOK OF GAMES VOLUME II, SOLITAIRE: Twenty-eight (count 'em) solitaire card games, some you've heard of (like pyramid), some you haven't and some which are completely unique to this game. It doesn't offer the graphics or competitive play of volume I, but it's still a fairly solid product. All the game rules are on-screen for ease of learning. IBM ($34.95). Circle Reader Service #15.

Spectrum HoloByte
2061 Challenger Drive
Alameda, CA 94501

FLIGHT OF THE INTRUDER: Based on the novel by Stephen Coonts, "Flight" puts the player in the role of a Vietnam Navy pilot on a mission in either an A-6 Intruder or an F-4 Phantom. Emphasizing the team flying approach of interacting with one's wingman and base, two computers can link up and join in the action (playing the same side). Facing SAMs and flak on the ground, and MiG 17's, 19's and 21's in the air, players perform a series of varied missions which can be linked into a campaign game. Also, the player may take the role of Air Group commander, designing missions, selecting targets, etc. IBM ($59.95, includes the novel). Circle Reader Service #16.

Three-Sixty Pacific, Inc.
2105 Bascom Ave. #380
Campbell, CA 95008

HARPOON SCENARIO EDITOR: This program allows individuals to both modify existing "Harpoon" scenarios and create their own original ones. The 40-page manual gives considerable insight to the technical ins and outs of "Harpoon" programming. Now the skies (and seas) are the limit. IBM ($39.95). Circle Reader Service #17.

Villa Crespo Software
PO BOX 1818
Highland Park, IL 60035

EDWARD O. THORP'S REAL BLACKJACK: From the man who invented the original blackjack card-counting system which is emulated by everyone today, and from the company that brought you "Amarillo Slim's Real Poker" comes a serious—almost course level—study of the game of twenty-one. The extremely simple interface presents fast play and detailed statistical information to enrich the player's card-playing skills. Teaching basic strategy, card counting and money management techniques, this game is designed specifically to improve your take at the tables. IBM ($49.95). Circle Reader Service #18.

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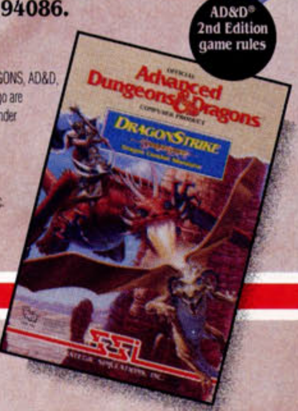
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Frank Gruber, a pulp writer in both the mystery and western genres during the '30s and '40s, once wrote that there were only seven types of Western story. He listed these as: Union Pacific (building the railroad, telegraph and/or stagecoach lines), Ranch Story (rustling and range war intrigue), Empire (essentially the Ranch Story, but on a grand scale), Revenge (going to great lengths to satisfy a quest for vengeance), Last Stand (cavalry versus Indians), Outlaw (Jesse James, Billy the Kid) and Marshal (dedicated lawman).

Gruber did not say that it was *bad* that the genre had these formulaic elements/plots. Rather, he indicated that the good writers took simple elements and clothed them with enough flesh and feeling to get readers to "believe" in the characters and events.

Recently, a respected designer was lamenting the current state of adventure game design. He was particularly "put off" by the rigorous demand for new and tougher puzzles. So he went on to say that there were absolutely *no* new puzzles because Scott Adams had already designed them all in his early series of text adventures. All present puzzles, this designer suggested, were simply variations on Scott Adams' themes.

From our "lofty" perspective (far above the trenches where designers, programmers, artists, musicians and producers labor), it seems like there is some validity to the charge. Computer game designers have always considered themselves to be storytellers using the medium of stored and transmitted data, rather than puzzle creators. There has always been something of an expectation that the interactivity which stored data enabled the user/reader/player to play with a story made our medium superior to other artistic media.

Now, there is something of a frustration among the designers. When games are not perceived to have enough puzzles or to be "tough enough," they are often not considered good games. Yet, the designers point to extremely successful games that have little story, less characterization and minimal motivation (except for solving the puzzles and finishing the game). They insist that computer games will never be a medium which can inspire and enthrall the masses. They note that the mystery religion of DOS and its inner circles of parser handling stand between the "average Joe" and their stories. They lament that film offers better graphics and note that it is often the quality of the graphics rather than the quality of the game play that sells a game on today's market. They note that CDs offer better sound quality and suggest that the current price of a computer game as equivalent to 3-5 audio CDs is too great a disparity in a consumer-driven market.

What is the problem with the adventure game market? First of all, there are some who would say that there is *no* problem whatsoever. They would note that the addition of quality graphics and sound board support has revitalized the market. They would observe that the parsers are improving and adventure game designers are attempting to find new interfaces that do not stand between the story and the gamer. Yet, even these apologists for the current state of the adventure game will grudgingly admit that the quest to make MS-DOS machines, in particular, do what they were not designed to do (support quality graphics and sound) has increased the ante on computer game development. It often takes between a low estimate of $125,000 and a high estimate of $350,000 to develop a "state of the art" adventure game. This has to be recouped in the product's price. So we have $50 to $80 games on the market. How can computer games become a mass-market item when the price of the games themselves are so much higher than other forms of entertainment, not to mention the fact that the "platform" to play the games on is so expensive.

Such observations are causing some to give up on the computer game market itself. They have declared the industry dead and are preparing to move on to other things. They cite *Swords of Twilight* and *Loom* as examples of a consumer resistance to games which break the standard formulae of computer games, noting that neither product has been a mega-hit. They have stated that we will *never* be able to use the art of computer game design to make the impact on society as a whole that many of us have dreamed about over the last decade.

Some companies have become somewhat more cynical in their approach to at least one of these issues—the cost of the product. The reality of commercialization is looming over our heads. One company was publishing a sports game and decided to have a scoreboard with paid advertising on it. Another company planned to give prominent billing to a soft drink company on the title screen of a new computer game.

We have three basic thoughts on these issues. First, we think that even *if* Scott Adams did all the puzzles that there is room for creative growth in characterization, social relevance, philosophical consideration and presentation within the genre. Good design teams will still produce fascinating games. Second, we are very much afraid that paid advertising in computer games will not benefit the consumers. Like those horrendous ads at the movie theaters where the exhibitors will simply take the money and run without reducing the admission at the gate or videocassettes which force one to fast-forward past five or six minutes of ads prior to the feature, we are afraid this would only be an intrusion and *not* something for the player's benefit. Finally, and most importantly, if we didn't believe that computer games offered positive benefits, we wouldn't take the time to cover them. We'd find other jobs. **CGW**



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